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Shanmukha

IN FOCUS

It is the season of Lights and SHANMUKHA Wishes its Readers, Contributors, Advertisers and Well-wishers a Happy Diwali and Karthikai. The issue tries to throw light on some of the luminaries who lit up the Indian music scene.

"Some are born great, some achieve greatness and others have it thrust upon them," goes the saying. But there are yet some born great, but 'await limelight', fill after they had long gone, in memory, enshrined in a Memorial. One such genius is Veena Seshanna, whose glory a connoisseur 'sings' with poignance. And there goes a Rasika down memory lane capturing some moments of laurels the Vainika Sikhamani earned even as a lad, and his humility and nobility.

Does Violin owe its Indianisation to Dikshitar family? Or was it already known to Karnatak music earlier? An erudite musicologist wades through the pages of history tracing "Violin Down the Hallowed Ages."

If at one stretch an art enthusiast compares the identity of the 'soul' of the two Bharatis, another researcher probes the magnificence of Mayamalavagowla.

A two-phased development of art, one returning to the old mode of training and the other extending its wings to therapeutic plane adds a new dimension well-worth exploring and executing.

Is musicology to be divested from music? A veteran scholar makes a balanced study of the issue and resolves the tangle.

An ardent Rasika goes nostalgic over the 'Eternal Enchanter', Flute Mali, who was "a genius, self-taught, self-made, self-perfected and alas self-destroyed!"

A Titan nonpareil is remembered in whose death Indian classical music has lost yet another 'Gharana Great':

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Vainika Praveena Veena Seshanna

By

Prof. K. R. RAJAGOPALAN

To some recognition comes early; to others after a good deal of time-interval. For yet a few greatness appears to wait for long till, perhaps, some memorial is erected for them. For a Mysore Vainika, the memorial hall was built as late as sixtyfive years after his death! This was Seshanna, who lived for a ripe old age of seventyfour years.

His expertise in Music was recognised even when he was a strapping lad of six or so. Later, he came to be associated with the instrument of his choice, Veena, even though he was quiet proficient in playing several other instruments. He was also the eldst of the Trio of Mysore Musicians — Bidaram Krishnappa, the vocalist, and Veena Subbana being the other two. Not many in the present generation are likely to have known about this great vainika of yore.

GOLDEN ERA

After the fall of Tipu Sultan towards the end of the 18th century, the British Government handed over, rightly, the Mysore Kingdom to the original Madava rulers. The next three kings were very well known patron of arts. So much so, soon Mysore Kingdom came to be known as the haven of many a poet, musician, painter, dancer and artiste. The reign of Naalmadi Krishna Raja Wodeyar (1854 — 1940) was the apex of artistic excellence in a number of fields, including the fine arts. The Krishna Raja Sagara Dam across the Kaveri and the laying out of the pictures-

que Brindavan Gardens on the other side of the dam took place during this King's reign. In fact, this period could easily be referred to as the golden era of the Wodeyar rulers. Even artistes from other parts of the South as well as North India considered singing/playing before the Maharaja of Mysore as a signal honour. Getting a title was indeed a privilege worth striving for. The Maharaja was also known to be quite an adept at coining beautiful and sonorous titles to well-known artistes. Two of the stalwarts from Tamil Nadu who were so honoured with the title "Gayaka Sikhamani" were Ariyakudi Ramanuja Ayyangar and Harikesanallur Muthiah Bhagavathar. Vasudevachar who retired as a nonagenarian composer-teacher from Kalakshetra, was conferred the title of "Sangita Sastra Visharada".

One of the famous names of the "local" musicians in this period was Veena Seshanna who comes in the lineage of Adiappayya, the famous composer of the Bhairavi Varnam, *Viriboni*. It is now 140 years since Seshanna was born in 1852 (Kaartika Bhahula Panchami). His last important concert was perhaps the one he gave before Gandhiji at the Congress Session at Belgaum in 1924. He passed away in 1926.

Unfortunately, for us, those days we had no technological gadgets for preserving music. So, one has to rely on the opinions expressed by the cogni-

scents of the times about the nature of Sangita offered by such musicians. We have in our midst today, the illustrious Vainika also from Mysore — Veena Doreswamy Iyengar, who is quiet well known and well appreciated all over. He is a disciple of Veena Seshanna's disciple and talks nostalgically of his Praachaarya. Another savant, Rallapalli Anantakrishna Sarma, a Telugu-Sanskrit — Kannada litterateur, a composer of no mean merit, and a recipient of the coveted "Sangita Kalanidhi" title from the Music Academy, Madras, has also expressed his appreciation of Seshanna's Veena.

'MIKELESS' GRANDEUR

Seshanna, it is said, could hold an audience of a few thousands spellbound for three-to-four hours with the beauty of his veena playing. It should be remembered that in those days, there were no mikes — contact or otherwise — and the player would have to strive really hard to hold the listeners' attention. Of course, the audience of those days were more disciplined than their modern counterparts who cannot sit for more than half an hour in plush cushion seats — but must needs go out for stretching their legs or for having an invigorating coffee/pan!

As in many other cases, the flowering of Seshanna's genius happened quite early. There was the usual gathering of musicians in the palace on a Mahasivarathri day. The practice was for one Vidwan to sing a Pallavi. The others would follow it in their own way. That day a Vidwan from Tamil Nadu sang rather a difficult Pallavi which left many a Vidwan dumbfound! But Seshanna,

a sprightly lad of hardly ten summers, at a glance from a palace official, elaborated the Pallavi for more than an hour! He was immediately garlanded with a necklace by the King himself and presented with a shawl — a customary reward for the learned.

MUSICIANS' MUSICIAN

Seshanna was one of those few persons who could be listened to by the common man or the musically trained with equal facility. A Kannada connoisseur says that Seshanna was a musicians' musician in a way. He could also be an equally attractive player for the uninitiated.

In spite of being an Asthana Vidwan, Seshanna was an extremely affable person, easy to meet, to talk to, and to request to perform for a small fee! That one was interested to listen to his playing, that someone was desirous of hearing his Veena, was enough to make Seshanna take out his instrument and start playing! If the listener appreciated the music rendered, perhaps Seshanna looked more pleased. Once an old and learned Brahmin in a village nearby Mysore wanted to listen to Seshanna and sent him a request as he was old and infirm to travel. Without any 'pantha' Seshanna along with his adopted son travelled in a bullock cart to the village and played before the aged pundit. Not being rich, the pundit gave his blessings in profusion, shedding tears of joy. Seshanna appears to have remarked that blessings from such persons were more valuable than money, which many others could give him!

Veena Doreswamy Iyengar recalls the following incident:

The Emperor was visiting Mysore and for his entertainment, Seshanna's Veena recital was also arranged — but for five minutes only! Knowing that the Emperor would not be in a position to fathom the intricacies of Karnatak Music, Seshanna played a relatively gamakal-less kriti, *Kanjadalayatakshi* (Kamala Manohari). The Emperor was pleased enough to ask for the recital to continue for some more time, at the end of which he had to be reminded about his further programme! Then the Emperor remarked to the Maharaja how lucky he was to be listening to such soulful music anytime he wanted!

A similar incident regarding the visit of the Viceroy is also recorded.

VERSATILE, YET HUMBLE

Veena is the instrument which adorns the lap of the Goddess of Learning, Saraswati. Seshanna was quite conscious of his own shortcomings in handling such a divine instrument. His opinion was that one could only play it to the best of one's ability or understanding or grasp — the potential of the instrument could never be fully fathomed! Meekness and humility were the hallmark of this genius, who would candidly accept that some days the instrument would not perform to his "orders".

Seshanna was versatile in playing many instruments such as Sitar, Swarbat, Piano, Violin and Jalatarang. Once he surprised a Jalatarangam Vidwan by learning to play the instrument within quite a short time.

North Indian musicians generally associate one particular mood with one Raga, just as they classify ragas as morning or evening ragas. Among Karnatak musicians also a similar view prevails — that each raga has a certain Rasa associated with it. (The author

has made a survey among different persons — musicians, knowledgeable listeners and uninitiated — and the survey does not confirm this view). Seshanna never believed in such a theory. For him, the Rasa would depend on the day, temperament and playing of the artiste concerned. He could, however, be completely bowled over by his own music! On one occasion, Seshanna played Raga Gowla for some time; he was so overcome with emotion that he stopped playing, resting his head on the Veena. A couple of minutes later, he begged the audience for pardon, as he could not continue that day.

AS A VAGGEYAKARA

He has left for posterity a variety of compositions. There are eleven Kritis, out of which the one in Dharmavati is fairly known. There are nine Varnas including two Ragamalikas. Some of the rare Talas used by him are Khanda Dhruva, Khanda Triputa and Sankeerna Matya. He is said to have employed rather rare combinations of swara patterns in the Kedara and Purvikalyani Varnas. Some of his eleven Swarajatis are packed with Dhatu-Swaras and Gamakas. Among the rare Ragas used in them, Manavati and Vanaspati (5th & 4th Melakartas) could be highlighted. He has composed Tillanas also. Those in the ragas Kedara and Jinjhooti (Senchuruti in Tamil) are said to be masterpieces of constructive excellence. It is usual for Tillanas to be fast-paced, but Seshanna composed some slow-paced ones also. Many of them appear to have been composed specifically for the Veena itself. He is also credited to have added beautiful Chittaswaras to some of the kritis of Tyagaraja — notably to *Raghunayaka* (Hamsadhwani), *Bhavanuta* (Mohana) and *Sree Raghuvara* (Bhairavi).

At a recent death anniversary meeting in Bangalore, in July last, some of the compositions of Veena Seshanna were rendered by Doreswamy Iyengar on the Veena, M. S. Sheela (Vocal) and Padmini Ravi in Bharatanatyam. The Veena player introduced the Ata-Tala Varna, a Swarajati in Karnataka Kapi, a Kriti in Vachaspati and three Tillanas in Todi, Sankarabharanam and Jinjhooti. The vocalist sang a Varnam in Natakuranji, a song in Hemavati, a Swarajati in Bhairavi and a Tillana in Kannada. The audience felt that Seshanna's compositions were more suited to Veena than for singing or dancing. The dancer presented a Varnam and a Tillana.

A GOOD LISTENER !

Many of the modern vidwans would consider it as beneath their dignity (or whatever) to sit and patiently listen to the performances of others — perhaps youngsters ! This writer has witnessed that in years gone by this tendency was not there — he has seen GNB and Pattammal sitting through whole kutcheri of Ariyakudi, even though both were already wellknown performers. Seshanna was not only a player *par excellence* — but also an equally good listener. He would wait, as it were, for one good phrase or *korvai* and show his full-throated appreciation. Rallapalli Anthakrishna Sarma nostalgically recalls how fortunate he was to have lived in Seshanna's times — since he could recall the tears of joy from Seshanna falling on Bharkatulla Khan, the Sitar player's head, even as his shoulders were adorned with a costly shawl ! For Seshanna, Music was important, not the status of the singer/performer of the day.

Nada, according to him, was one of the first joys that God has provided for the living beings. One could certainly get a peep into Brahmananda through Nada. "If it is my good fortune that I could give such a peep to somebody, then I shall certainly do it", said Seshanna and lived up to it. He used to arrange for concerts on two important festivals, annually, in his own house — which were absolutely free. The festivals were Sree Krishna Jayanthi and Sree Rama Navami. Vidwans would consider it a prestige to offer their services at Seshanna's place on these two occasions. On most evenings (after 7 p.m., usually) the hall would be fully packed with listeners.

In those days one had leisure for listening to good music. A concert would go on, normally, for four hours. Seshanna hardly played two or three Kritis, setting apart quite sometime for Raga Alapana and Pallavi in Madhyamakala. A couple of small pieces like Javali, Tillana would round up the cutcheri. More than a thousand would be listening to his playing. No two of his performances would be similar, as he would play even the raga elaboration differently on different occasions. Seshanna's Tapasya in Veena playing rightly earned the State the sobriquet *Veeneya bedagidu Mysoru* (Veena is the pride of Mysore). Even today, we have the famous Mysore Doreswamy Iyengar carrying on the glorious tradition of Mysore-Veena playing.

Author's acknowledgement :

(The Article is based on information and references gathered from the Commemoration volume released on the occasion of the inauguration of Veena Seshanna Bhavana in October 1991 and *Sruti* (96) dated, July 1992).

DOWN MEMORY LANE

Gandhaha Gudiyidu Mysooru, Veena-ya Bedagidu Mysooru, sang the great Kannada poet B. M. Srikantayya. True, the State of Mysore has been unique for its fragrance of sandalwood and patronage of music. Needless to say that it was referred to as a proud home of Veena after the advent of the Vainika Sikhamani Veena Seshanna.

The boy was no doubt a born genius. Or else at ten, he could not have resolved a complex Pallavi and elaborated it for over an hour when elder Vidwans were baffled at its structural complexity (the anecdote referred to elsewhere in the issue). The patrons of art that the monarchs of Mysore were, they had not just stopped at honouring the Vidwans, and patting flowering talent. They undertook the responsibility of training the 'talent' and Seshanna was put into rigorous training, first under his father Bakshi Chikkarappa (a palace official), and after his death, under Doddaseshanna, his senior disciple for Veena and Mysore Sadasiva Rao for Vocal.

It was not until ten years of rigorous training that the 'talent' was promoted on to the stage; and Seshanna himself seems to have mentioned about the necessity of training and practice (*Sadakam*).

Precision, says V. Sitaramiah, in his article "Seshanna — The Genius" was one of the characteristics of Seshanna. When once asked by Principal N. S. Subba Rao "if the time kept by a musician in minutes in Vocal performance, and on instrument, that is, on Veena,

absolutely corresponded with the time on a chronometer, Seshanna said 'yes' and complied with Rao's request of playing for 23 minutes and exactly concluded the play, giving a fine rendition, at 23rd minute. Such was his time perception.

It is said that it was Seshanna who started playing Veena holding it horizontally. Till then the practice adopted was to hold it vertically.

Quite a number of anecdotes have been recounted by his contemporaries. The genius' humility and reverence of the Sangeetha Devata and Veena could be perceived in the following as narrated by the Vainika's grandson and disciple, A. S. Chandrasekhariah, and recorded by the latter's disciple C. K. S. Rao of Bombay.

Seshanna had toured the country spell-binding the audiences wherever he performed. Overwhelmed with joy and appreciation, the Gaekwad of Baroda honoured him by taking him in palanquin with court honours. He also presented it to him, and sent him back to Mysore in the same palanquin. Pleased at the honour that one of his court musicians received at the hands of a sister state, the Maharaja of Mysore, desired that Seshanna be taken in a procession and brought to the palace in the palanquin with all honours.

Seshanna was in a dilemma as he was of firm conviction that palanquin honour was meant only for Maharajas and Religious heads (*Mataadhipatis*). Till the last moment he was undecided. However, after meditation he resolved, dressed himself in the traditional durbar attire, tying the Angavastra to his waist.

He decorated the Veena with flowers and reverentially placed it in the palanquin and called the bearers to carry it. He himself walked behind. The humility of the Vainika touched the Maharaja and the people who thronged the streets to see him come in a palanquin!

C. K. S. Rao records another incident highlighting the humility and nobility of the Vainika in appreciating talent in anyone.

A famed lady pianist, on a visit to Mysore, had an opportunity to listen to Seshanna playing the kriti *Chakkani Rajamargamu* (Kharaharapriya). Fascinated by the rendering, she requested Seshanna to play it again which he readily obliged. She took notation, and asked if she could play it on Seshanna's piano. To the amazement of the Vainika she reproduced

Sangati after Sangati and played the whole kirtana exactly as Seshanna had played.

Seshanna was in tears of joy and without any hesitation he fell at her feet saying "you are none but Goddess Saraswati. If not how can one render such a difficult piece, which requires months of rigorous practice, just by hearing the same a couple of times, with such perfection?"

Almost to the end he was devoted to his Veena. During his last days when unable to play, it seems, he had his Veena by his bedside and just caressed the instrument. And the end of this great Guru who trained a number of disciples came on a great day, Vyasa Poornima, Guru Poornima.

A Rasika

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Violin—Down The Hallowed Ages

By

Prof. R. SATHYANARAYANA

When did the violin first appear in Karnatak music?

Such appearance is synonymous with the origin of the violin in Indian music. For, it may readily be shown that it appeared in Hindusthani music later.

This question is of considerable interest to the student of Indian cultural history in general and to the historian of Indian music in particular. It is also of much interest to the lay music lover.

There are some uncritical, extreme loyalists to whom the stamp of great antiquity is a must for anything to pass muster to be admitted into the register of importance and who would not rest content, till they have traced an Indian origin to any and every fresh discovery or invention. In fact, I know of one enthusiast who would have us believe that the name violin is nothing but a phonetic deterioration of the Sanskrita *Bahu Leena* and that no less an ancient personage than Ravana used to play on it! Loyalty and patriotism are good, but proof is even better.

ARCHAEOLOGICAL EVIDENCE

There is some proof, however, for the occurrence of the violin in its early form in India. Thus archaeological evidence in the excavation at Lothar in Ambala is available to indicate the existence of a two stringed musical instrument which was played with bow of bone, coeval with the Mohenjodaro — Harappan civilisation. Considerable sculptural evidence is also available to

argue the existence of the violin prototype from at least the 11th century A.D. in South India. Thus a bas relief on a left hand stone pillar before the adytum in the Agastyesvara temple in T. Narasipur in Mysore district, is perhaps the earliest of its kind. This shows a semi-circular belly with a long neck held erect and bowed in much the same way as the present day violin. This belongs to the early 11th century. There is another bas-relief on a frieze in the Kulo-tunga Maaligai in the famous Nataraja shrine at Chidambaram showing, contemporarily, what could be a violin prototype. Yet another sculptural representation is from the Mallikarjuna temple in Vijayawada consecrated by Tribhuvanamalla of Western Chalukyas in the 11th century.

TEXTUAL EVIDENCE

Textual evidence for the occurrence of the violin prototype is not lacking. Haripaladeva offers what is probably the earliest such reference in his *Sangitasudhakara* in the last quarter of the 12th century in describing the Pinaka Vina. It is, however, Sharngadeva who gives a detailed description of this instrument in the chapter on musical instruments of his encyclopaedic *Sangitaratnakara* (Slokas 402-411). This description has a special interest because in the entire instrumentarium of Indian music, this is the only instance in which only the bow is described in detail and nothing is said about the instrument *per se*. This bow is undoubtedly the prototype of its modern descendent. Thus it

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is about 30 inches long with two tufts, each about one inch from the respective end. The playing length of the bow was about two thirds the bow length. The stick was called "Kaarmuka". This was held with the thumb and the three fingers of the right hand omitting the little finger. Horsehair or other suitable hair was attached to the stick, and was rubbed with rosin.

THE BOW

The violin bow in Europe resembled in early days, the viol bow, which was a 32.5 inches long horsehair attached to light fluted stick ending in a long peak with almost no head. Tension was obtained by an outward curvature of the stick. On the Indian bow, tension was obtained by manipulating the tufts (shikha) on the stick. The bow of the violin was slightly shorter, till about the 18th century. Its evolution was marked by lightness of the stick, space manipulation between stick and hair, both of which directly led to clarity in musical intervals, speed, staccato playing and the use of the violin as a solo instrument. The characteristics of the modern violin bow are the hatchet and inward chamber which were developed for volume of the tone. The modern violin bow owes its pre-eminent position and a state of perfection largely due to the work of Francois Tourte (c. 1750-1835) whose design was so final that no improvement has been possible till today despite the astronomical growth in technology.

The Pinaka is described as being played with its soundbox or belly on the lap in a squatting position and keyboard against the left shoulder. The bow was drawn horizontally across the belly beneath the bridge. This, of

course, does not correspond to the playing position of the modern violin, but resembles more the Sarangi, which, in fact, is called by European musicologists the Indian violin.

ETHNOMUSICAL CORRESPONDENCE

There are several chordophones in Indian folk music which correspond to such play position and bow. The Kamaicha of Rajasthan, the Jantar and the Chikara of Madhya Pradesh, the Sareja of Assam, etc., may be mentioned as examples of this.

However, there are a few chordophones of the same class which are close cousins of the violin in construction, bow and playing. Notable examples are the Banam of Bihar, the Pullavan Kudam of Kerala and the Ravanahasta of Rajasthan. These instruments, especially the former, are very ancient and indigenous in origin and are not influenced by alien or exotic factors. In this sense, therefore, the violin may be regarded as existing in India from early times. But this is no proof of the Indian origin of the violin because similarly shaped and similarly played archetypal instruments are found at different times in different parts of the world.

The Rebab and Kamancha are, for instance, such instruments from the Islamic countries. As a matter of fact, the Rebab is mentioned as 'Ravaabu Veena' as long ago as the 14th century by Palakuriki Somanatha and later in the 16th century by Nijaguna Shivayogi. This instrument was imported to the Malaysian archipelago in the 16th century and is popular even today. But its play position corresponds to that of the Pinaki, Sarangi etc. The Samisen of Japan is an ancient violin-like instrument held

slantingly across the chest and bowed with a fan shaped contrivance. The Hwuchyn is a very ancient Chinese fiddle which corresponds to the Dvitantri of ancient Indian music with long bow, similar to the one described above. The Aegean Lyra and bow was probably among the fore-fathers of the modern European violin. The 13th century troubadour fiddles of Germany and France bear close kinship to their later analogues. Its early variety, the Viella, is described by Jerome of Moravia in a Latin treatise (C.1250 A.D.) as a bowed instrument of waisted body with five strings tuned to d, G, g, d', d'', for religious music but with an accordatura of G, d, g, d' and g' for secular music. The French hurdy-gurdy was prototypal to the violin in middle ages but provided with keys on the finger board. It is beyond the scope and purpose of the write up to trace the evolution of the violin in Western music.

THE FIDDLE FAMILY

Fiddles of various shapes and sizes and having different number of strings are known to the folks of the world from quite early times. Besides the Samisen and Hwuchyn, mentioned above, may be cited one stringed fiddle from Ethiopia and Yugoslavia, two stringed fiddle from North Africa, three stringed fiddle from Persia, Thailand, Caucasus etc., five stringed fiddle from Bulgaria and so on. The fundamental similarities in their construction cannot be explained by derivation on the basis of temporal priority. In fact, such similarities should be explained through a basic tenet of anthropomusicology that similar states of cultural evolution, however, separated in space or time, give rise to similar musical conditions.

Even a casual study of the development of bowed chordophones reveals that elongation, waisting and flattening

of the belly of the violin family were favoured more in the West than in the East — Far, Near or Middle. Similarly, the development of the bow differed markedly from its eastern cousin.

In view of the foregoing, therefore, it would be wrong to claim that violin went from India in a primitive form, evolved into its present state and re-emerged in Indian music. All that may be claimed with reason is that India also has had some bowed chordophones from very early times, in both art music and folk music which probably were, or could have been, the forerunners of the modern violin.

RE-EMERGENCE

Therefore, I shall pose the original question at the beginning of this write up more precisely, and seek an answer :

When did the violin first appear in Karnatak music in its present form ?

In Kannada, in any case, its exotic origin is revealed in the very name Piteelu which is unquestionably derived by progressive phonetic deterioration : Fiddle — Fittle — Pittle — Pitil — Piteel — Piteelu.

The first appearance of the violin in Karnatak music in its present form is now generally believed to be in the last decade of the 18th century or the early beginnings of the 19th century. It is claimed that the first person to learn violin in Karnatak music was Baluswami Dikshitar, the younger brother of the great Nadajyoti Muthuswami Dikshitar at the instance of Manali Chinnaswami Mudaliar, who engaged a European violinist from the Madras Fort Band to train the young Baluswami for three years. It is further claimed that he was the first to adapt its technique to Karnatak music. Further propagation of the violin in South India is attributed to Svati Tirunal.

The purpose of this write up is to demonstrate that the foregoing claims are wrong. The first appearance of the violin in its present form is undoubtedly in Karnataka. It is first found represented in a mural depicting a Bharatanatya scene in which violin is shown as an accompaniment on the eastern wall of Darya Daulat in Srirangapattana near Mysore. The paintings on this wall were first executed undoubtedly in 1784 A.D. during the reign of Tipu at Srirangapattana. The paintings have been renovated three times since, but have retained the originals with scrupulous accuracy each time. I have reproduced this picture in my work, *Bharatanatya : A Critical Study*. The violin again appears in a beautiful wooden carving on the right hand corner of the ratha (wooden car) of Sri Ranganatha standing near the Sri Ranganatha temple in Srirangapattana. This car is dated about 1850 A.D.

FIRST APPEARANCE

Now, Baluswamy Dikshitar was born on 26th June 1786. He must have learnt the violin towards the close of the 18th century, say between 1795-1800, for three years. It is reasonable to assume that it must have taken at least another five years to adapt the instrument and stabilise it in Karnatak music. This pushes the date further to, say, 1805 A.D. The above painting shows the violin already in accepted usage in 1784 A.D., which proves that it must have appeared for the first time at least a generation ago for it to be established in Karnatak music first and then pass into usage in Bharatanatya as a musical accompaniment. This argues its first appearance around 1750 A.D., or slightly later. A century later, it was so well established and accepted that it was de-

picted on the sacred ratha of Sri Ranganatha in a traditional setting. Its first appearance was during the reign of Tipu, and therefore was first regarded as exotic by traditionalists and conservatives. The instrument was unquestionably introduced into the royal court of Tipu from the European bands which the French brought with their army and/or with their officers at least some of whom must have included violin music as part of their education. However, in the next hundred years, during the reign of Krishnaraja Wadiyar III, in which the above ratha was made, the instrument must have been well accepted into the fold of classical music.

Again, Svati Tirunal ruled between 1813 and 1847 A.D. He is credited with importing three violins and inaugurating its use in his court. Thus he presented Vadivel, the youngest of the Tanjore Quartette, with an ivory violin in 1834 A.D., which is even today preserved as a family heirloom by his descendents. It is thus self-evident that this was very much later than the first introduction of violin in Karnataka.

EASY ADAPTABILITY

Violin was readily accepted into Karnatak music for several reasons; thus it offers a steady, rich, continuous tone, the length of which can be manipulated within a wide range. The volume and accent on the tone may also be similarly manipulated. Its key board is very small, yet offering as wide a tonal range as other chordophones. Because of this, gamaka can be readily and easily employed. Transition from one register to another is continuous and quick. Techniques of alternative fingering may readily be employed. The accordatura also may be very readily altered to

adapt to different pitch ranges and different melodic situations. The nature of the instrument admits of vast potential in bowing and fingering. It is wonderfully adopted to both accompaniment and solo performances.

No wonder, then, that both musicians and music lovers took violin to their heart and accorded to it the honour and prestige of nativity. Great exponents have elevated the instrument to a status of indispensability and of prime importance, establishing several powerful lines of transmission in style, technique and content.

FIRST INNOVATION

It is an interesting coincidence that the first innovation in violin in its career in Indian music took place in Karnataka in the form of seven strings. But it was no coincidence that the maestro Mysore Chowdiah brought about this innovation. Ever keenly on the look-out for ideas for improving the instrument, he paired each of the last three strings with an additional string at the distance of an octave in about 1927. This readily found favour and acceptance at the hands of the then colossuses of Karnataka music. He later innovated it further by adding twelve 'vibration' strings as in Sitar and created the nineteen stringed violin. However, the former has survived him only occasionally and the latter has not. This is because of the considerable skill, care and patience which the tuning demands and the results are always not commensurate with the time, patience and energy expended. This is an oblique tribute to the virtuosity which

Chowdiah commanded on the violin. A similar experiment by V. G. Jog in Hindustani Music also failed for much the same reason.

One other later innovation on the violin, interestingly enough, again came from Karnataka, but in the domain of Hindustani music. This was a five stringed violin created by Ratnakara Bhatta Gulvadi. He introduced a fifth string, tuned to Tara Shadja in the violin. This was calculated to obviate the difficulty of stretching the finger into unnatural positions to reach the upper tone regions in Karnatak music and of reaching the bass regions in Hindustani music below Mandra Panchama. This has the further advantage of accommodating both Panchama shruti and Madhyama shruti tuning without changing the accordatura. Despite these obvious advantages, it has not gained popular adoption, probably largely because it has not yet had the benefit of exposition by brilliant and popular violinists in either system.

It may be truly said that the violin has added a new dimension to Indian music, to both Karnatak music and Hindustani music. It is equally true to say that Indian music has not yet added any new dimension to its evolution. Who knows what may emerge from the womb of Time, and when? Another Chowdiah? Soon?

Let us hope so.

— Courtesy : "Souvenir" of Academy of Music, Bangalore on the inauguration of Chowdiah Memorial Hall.

KRISHTI NRITYABAS

By
Dr. SULOCHANA RAJENDRAN

'Radha is wilting in self-pity, vexed by the long absence of her Lord Krishna. There comes the Sakhi, searching for her all over the place through the bowers and thick foliage, carrying a pleasant message from her Lord calling her to join him at the banks of the Yamuna where he is playing with the Gopis. Radha is adamant. Sakhi's tactful persuasion is of no avail and the heroine prefers to be in her Viraha 'shell'. —

The poetic imagination of the Saint-poet Jayadeva stirs the imagination of a creative artiste who gives expression to the myriad emotions involved in the sequence.

The flowing melody of *Dheerasamere Yamunatheere* comes alive in subtle portrayal, caressing your heartstrings. The very entry of the Sakhi, secretive and silent from behind the flower-decked stage, looking for Radha stirs your imagination too. The beam on her face spotting the 'damsel in distress' and her coy, friendly overtures, making fun of her 'Viraha' and that she has come with a 'cure' — all absorbs you further in the depiction.

SIGHT FOR THE GODS

You little notice the dancer or his age. He is at the threshold of seventy. All that spellbinds you is the poignant Abhinaya, the spontaneity with which the characters unfold the drama to the accompaniment of the honeyed music, soaked in bhava. So fragile is the grace and so suave the Nritta interlude woven into the fabric of melody and mime to pep up

the lilt and illumine the bhava. Time and space seem stilled. It is a sight for the Gods — a feast for the eyes and the ears.

That is the spellbinder septuagenarian Guru Kelucharan Mahapatra, an ace Pakhawaj player, a master-choreographer-conductor, a teacher par excellence and a dancer nonpareil — all rolled into one. In short, he is an institution in himself in the art of Odissi.

The spellbinding impact that the Odissi Guru, Kelucharan Mahapatra had on his audience when he performed recently during the 3-day Krishti Utsav, got up in collaboration with the Nehru Centre, to raise funds for a Gurukul, "Krishti Nrityabas", the Guruji's dream-child, of providing a "hermitage for his pupils to continue the Guru-Sishya Parampara", is still fresh in memory. A phenomenal experience, beyond expression in words.

Dheerasamere Yamuna Theere was not the solitary Ashtapadi the Guru delineated in the Utsav. He presented three Ashtapadis from Jayadeva's *Geeta Govinda*, *Dheerasameere Yamunatheere*, *Yahi Madhava Yahi Keshava* and *Priye Charusheele* which, in the manner of depiction, went to form parts of a composite theme of the eternal love-tangle, underlining the philosophy of *Jeevatma-Paramatma*.

Viewed from the angle of this composite theme, the three Ashtapadis bring out a possessive Radha who is obstinate

in her views and woes; and what a state he is in when a relenting Krishna does turn up at dawn! An angered Radha turns a Khandita. But an Uttama Nayika that she is, she could not spurn him outright. She is only submerged in her anguish and agony. *Yahi Madhava Yahi Keshava* is only an echo of her mental state and her subtle rebuke putting him in his place and showing him what he has done to himself and to their love. In the resultant denouement, it is Krishna's turn to proclaim his unsullied love for her as she is the one who glows in his heart, the one behind his deeds of glory etc., and he surrenders to her *Priye Charusheela ... Dehi Pada Pallavamudharam*.

After this, would any Khandita, be it an Uttama or an Adhama, still retaliate?

NEW DIMENSION, NEW HEIGHTS

The theme is no new dance material. It has been handled innumerable times by a number of artistes in a variety of styles. But in the maestro's indepth vision of the philosophy and its visualisation, in the most touching Sathvik Abhinaya, the presentation touched new heights. The Guru was almost in a trance, improvising every sequence with a creative impulse, succinct to the minutiae, to the flow of melody. And this could not have been possible had not Ashit Desai's evocation in resonant voice fused with the bhava of the lyrics and the visualisation. His Bhairavi and Desh wrung your hearts too. Such was the rapport between Guruji and the vocalist.

In the fluency and lucidity of the maestro's expressions and in the fragile grace and subtle glow of his flexions one saw the Odissi artform gain a new dimension, acquire a rare depth and reach new heights.

CODIFIER, NOT CREATOR

Kelu Babu, as he is affectionately called by his friends and Rasikas, can rightly be called "the creator of Odissi today who enriched and perfected it with extraordinary sense of composition, form, style and technique." It is his deep spiritual sense and an aim towards perfection that has made him achieve this great Sadhana without disturbing Odissi from its traditional base.

"He draws out dulcet and androgynous flavours with ease, with intertwining moves and unhurried paces that coax out its statuesque orientations," writes Roshan Shahani. "Holding the rocking, gyrational rhythms as nimbus around the body is the ultimacy which is desired in the performing arts", she continues. "With Kelucharan Mahapatra, the engulfing states of fine sensation are experienced along with the rules. He, like the great gurus of music and dance, is a codifier."

The fragile, liquid grace of the art-form flows through his choreography, whether of a solo or group presentation. Against the intensity of expressive felicity in solo, the ensemble choreography reflects a tasteful moulding of traditional norms to modern entertaining vistas.

Gentle and humble that he is, Kelu Babu is not easily carried away by the laurels of "creative genius" and "inventive maestro" et al. Such creativity, such spontaneity, is as much inborn as moulded by sustained training and Sadhaka, the Guru feels. That genius is ninety-nine per cent perspiration and one per cent inspiration goes without saying. Humbly accepting the accolad-

es and encomia showered on him, the maestro confesses that what he did for Odissi is only codification, with some imagination, of the rich heritage that has come through the Gotipua, Devadasi traditions and Guru Goswamiji's Abhinaya treasure.

GIFT OF NATURE

Orissa is rich in arts and tradition. In its very Nature and soil lies the delicacy and gentle form of the art, he says. Its fragile grace is its very strength. The Mridanga, called Rani Hathi, made of Mitti (the river soil), he says, naturally emits soft, gentle bols and the gentle rhythm emanating from it naturally gyrates its Nritya, the Chowk, the Tribhangi with a frail grace. Over and above the three-fold arts of painting and sculpture, the Jatra singing and the Gotipua — Devadasi dance traditions, uniquely enriching the culture of Orissa, could inspire anyone with a talent for the art.

Having been born in such an environment and in a musical family (his father was a Mridangist and brothers Raas artists) at Raghurajpura, it was only natural for the little boy Kelucharan to take to the arts in a big way. From Gotipua (male dancer in female attire) to a dance maestro, Kelu Babu has made a great stride giving to Odissi in the process a new orientation, a fine scintillation and a refined codification. He blended all the three arts to give a "Pradarshan" to Odissi, as he himself put it. The training that he had in all these had a fine moulding, a consummation, if one may put it, in the hands of Guru Goswamiji whose intensity in Abhinaya, expressional depth, inspired Kelu Babu's improvisational instincts.

Recalling his Gurukul under Goswamiji, Kelu Babu observes that it was something 'magnetic', beyond expression. "I could go into a trance, even at 15, when I performed in the Rangmanch, lost in the stance *Pada Pallavamudharam* (placing everything under your charan). And with every performance it has grown in dimension and depth. "The richness of our music, lyrics, philosophy and dance medium opens up innumerable visions and vistas if you go on exploring them through Sadhaka," the Guru goes nostalgic.

And this intensity of Abhinaya, which is possible only in a Gurukul, the Guru wants to impart to his sishyas, rather direct them into such experience. Hence his dream, nay, thirst for a Gurukul in Bhubaneswar. The Nritya from Gotipua, especially the body *chalan*, the Bhavabhinaya and Nritya of the temple Devadasis and the penetrating Abhinaya he learnt under the feet of Guru Goswamiji — have been codified by him in the light of spiritual effulgence and delicate lines etched in the paintings and sculpture of Orissa. And this he wishes to propagate in individual capacity, i.e., in Guru-sishya parampara.

The Guru has already been on this venture through workshops at Bombay (organised by the National Centre for the Performing Arts), at Calcutta (under Sangeet Research Academy Project) and at Nrityagram of Protima Bedi, his disciple at Bangalore. The experiences here have inspired his vision for his Krishti Nrityabas at his hometown, a hermitage which, we learn, is fast coming up, thanks to the concerted efforts of his devoted students. He has already a number of disciples who have become eminent dancers in their own right, like, Sanjukta Panigrahi, Yamini

Krishnamoorthy, Sonal Mansingh, Kumkum Das, Protima Bedi, Madhavi Mudgal, Ileana Citaristi, only to mention a few.

GURUKUL IN MODERN MILIEU

After watching the maestro dance with a teenager's agility and speak of his conviction and determined efforts; one cannot have a second opinion about the necessity of Gurukuls in our modern ethos, for preservation and perpetuation of our traditions. If proof of the pudding is in eating, the maestro's recent own exposition and conducting of group and solo dances of his sishyas were the glowing evidences of the 'gold' in our 'old' (tradition).

More. The Guru has a fine sense of perpetuating the gold that is old in the new set up, attuning to the technological aids and giving a new direction to the traditional art, retaining everything that is sathvik and subtle. That the experience recounted by Roshan Shahani during the shooting and music recording of the 60-minute documentary *Bhavanfarana* by Kumar Shahani which was screened at the inauguration of the Krishti Utsav, would reveal the traditional artiste and the modern man that Guru Kelu Babu is.

Writes Roshan :

As Kelucharan Mahapatra and the raseela Hariprasad Chaurasia sat in the ambient darkness of the sound studio in Bhubaneswar,

they created a strangely beautiful composition on the Pakhawaj and Bansuri — a pure piece, layered in the moods of the nine *Rasas* of Shiva — contemporary Sangeet, based on traditional timbres and modes, with, a little help from walkmans and the knobs of the studio console — adroitly handled by Kelu Babu when he wanted to hear a fine vibration.

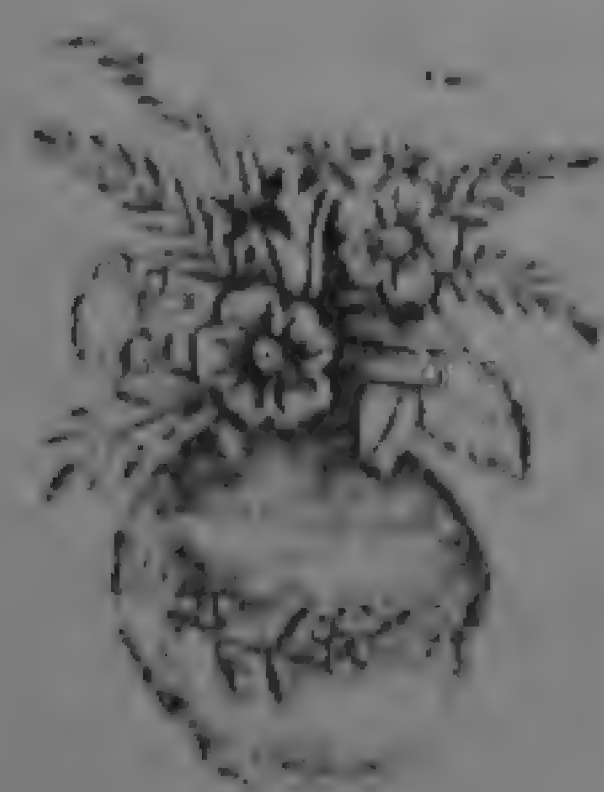
"Chaurasia had taken off from a base that was Raag Yaman, circulating on several Taals, which Kelu Babu provided as a dancing pulse, with a majestic open-handed throb from his Pakhawaj.

"Later, as it was played back on the shooting location, an ancient Shiva shrine, he stoked the fires of the nine *Rasas* of the great deity, through his dance.

"Eternity, contained in the cinematic time of 15 minutes."

When the writer referred to his exquisite imagination and exposition in *Bhavanfarana*, he casually said, "Oh that is on screen, a shadow. The real is on stage." If the 'shadow' is an spell-binding as the real that one witnessed subsequently, the profundity of his 'new imagery' that he is bringing to Odissi may well be perceived.

One hopes that the trend for Gurukuls gains real momentum and gives a new healthy direction to our rich art traditions. In the "New Culture Policy" that the Ministry of Human Resource is so keen on promoting, such Gurukuls for all our Fine Arts should be given the priority.



SOUL OF EMINENCE IS IMMORTAL THE INIMITABLE BHARATIS

'Of thousands of men some rare soul strives to realize Me :
Of those striving Yogis, again, some rare one know Me in reality.'
(VII-3 Bhagavad Gita)

1881 was the year of discarding his earthly frame 1882 was the year of his birth. No fears; there is no mistake in the years! The Bharati of Narimanam left and the Bharati of Ettayapuram arrived. Subramania Bharati drew profound inspiration from the songs of Gopala Krishna Bharati. Cultural, emotional and artistic instincts and ideals of both were in essence identical and their revolutionary endeavours ran on even keel. While spiritual uplift and crusade against untouchability predominate in the songs of Gopala Krishna, social uplift and crusade for political independence are the dominant features of Subramania. If Nandanar was the chosen instrument for the projection of his ideals for one, Tilak, Lajpat Rai, Panchali, etc., were the instruments of the other. Both were strangers to material affluence. Both were supreme masters in Tamil and music. Even if Tamil Nadu sidelines them and their contributions, history shall assign them golden pages.

Dr. M. V. Jayarama Ayyar of Venkatesha Education Society, Bangalore, has drawn some beautiful parallel identities in the songs of the two Bharatis which substantiate how Subramania had extensively taken the lead given by and drawn inspiration from his elder (*Anandathandavapuram Gopala Krishna Bharati Souvenir*). Here are they :

Of Gopala Krishna Bharati
Eppo tolaiyuminda thunbam

Madu tinnum pulaya
Unakku Margazhi thirunalo ?

Gnayamtano neer sollum:
Oy Nandanare, Namma
jadhikkadukkumo ?

Namenna seyyom pulayare; Indha
bhoomiyilillada pudumaiyai kandom

Andaikkadimai nanallave

Tillaiveliyile kalandu
kondalavar tirumbiyum ...

Of Subramania Bharati
Endru thaniyuminda sudandira
dagam ...

Thondu seyyumadimai;
Unakku sudandira ninaivoda ?

Oy, Tilakare nam jadhikkadukkumo ?
seyvadu sariyo sollum

Namenna seyyom thunaivare; Indha
bhoomiyilillada pudumaiyai kandom

Anniyartamakkadimai allave

Vira sundandiram vendi nindrar
pinnar, verondru ...

These clearly establish the fact that the ingenuous flame disappeared on the day of Maha Sivaratri in 1881 only to reappear in 1882 not only to prove that soul is immortal but to declare unequivocally that the elder was the legator, trail-blazer and the younger the legatee.

— Excerpted from "Another Garland", Biographical Dictionary of Carnatic Composers and Musicians Book II. By N. Rajagopalan, Carnatic Classics, No. 3, 24th Cross, Indira Nagar, Madras-600 020. (To be released shortly).

Magnificence of Mayamalavagowla

One of the melodic surprises that the evolution of music has thrown in its wake is the emergence of Mayamalavagowla as the prime Raga of musical Sadhana and the most auspicious one in Karnatak music. This, in spite of the status enjoyed by Kharaharapriya ever since the advent of Samagana.

There is so much that is unique about this Raga that is apparently simple and sedate. "Maya" may just have been a Katapayadi prefix to make its number fit in with 15 in the 72-Melakarta scheme. But it has a deeper connotation. 'Maya' also means the mother, denotes the Goddess of all that is beautiful and enchanting. There is therefore aesthetics and enchantment in its very name.

Its Hindustani counterpart, Bhairav, is regarded as the 'Adi' Raga, believed to have emanated from the middle face of Lord Shiva. The Raga in its Indian vocabulary becomes one of the Shakti-Shiva combine.

Even as a scale, Mayamalavagowla is enduring. As a Raga it enchants. There is in it a fine blend of vibrance and subtlety, of the Tandava-Lasya elements. Perhaps it has regional flavours too having had an amalgam of modes from regions of Malwa and Gowda.

Its practical (Lakshya-pradhana) utility has brought on to its Lakshana (grammar or theory), a greater scientific authenticity. It is the only Sampoorana Raga that contains four pairs of notes with an interval of a semitone between

each pair, one Komal and the other Tivra. And this keeps the balance of the scale and the tetrachords (Purvanga and Uttaranga) symmetrical. This not only enables initial learning easier but has a pleasing tenor on plain-note structure too. Not consisting of dual-named swaras, it is free of *Vivadi dosha*.

Purandaradasa's selection of this Raga for the Swaravali exercises was not without valid reasons. He realised the unique status it enjoyed in the scale-system.

A deeper scientific probe reveals the significant role Mayamalavagowla has played in the formation of the 72-Melakarta scheme. Its contribution to the Adi, the first and the Antya, the last, i.e., 72nd Melakarta is no miracle but a neat mathematical proposition with great musical potential. Its Rishabha Moorchana yields to Rasikapriya, the 72nd Melakarta, while from its Prati Madhyama counterpart, Kamavardhani's Nishada Moorchana originates, the first Melakarta, Kanakangi. Serving thus as a fulcrum of the Adi-Antya Ragas, this might have lent the base for Venkatamakhi to form the 72-Melakarta system. He is said to have referred to this Raga as "Suddha Gowla" in his *Chaturdandi Prakasika*.

Lakshya-wise and Lakshana-wise Raga Mayamalavagowla is considered the best mode of educating or initiating a student into the 'Srutis' (microtones), to the 'Gamakas' and their varieties in a most lucid way.

With all these salient features and more pleasing melodic contours why, one wonders, there are only a couple of Varnams and a dozen or so kritis composed in this Raga!

Following are the compositions listed by the Music circle, Srirangam:

Varnams : Ninnekoru and a Pada Varnam of Papanasam Sivan, Mayan Edo Swami; and Kritis : Meru Samana, Thulasidala, Vidulaku, and Devi Sri Thulasamma of Tyagaraja; Sri Nathadi Guruguho and Neelotpalamvikayah of Dikshitar; Neelayatakshi of Syama Sastri; Devadeva Kalayami of Swati Tirunal; Devadideva of Sadasiva Rao, Kalinarulaku of Vasudeva-

char; Aadikkondaaranda of Muthu Tandavar and Mayathita of Ponniah Pillai

There seems to be no compositions of Patnam Subramania Iyer, Poochi Srinivasa Iyengar, Garbhapurivasa or Veena Krishnamachariar, the circle has found.

However, compared to Kharaharapriya, the Sama Gana scale, not touched by two of the Trinity (Syama Sastri and Dikshitar), Mayamalavagowla may be said to have had better treatment

S. R.

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BALANCE—A CRYING NEED

By

VINAYA CHANDRA MOUDGALYA

Why musicology? Is it really essential for acquiring mastery over the practical art of Music? Are there not musicians who can sing *ragas* of a quite complicated nature in a correct and pleasing way even without having learnt the detailed theoretical description? Is it not true that sometimes those unable to explain the difference between the *komal gandhara* of Todi and that of Multani in terms of *sruti*-s or vibrations execute the Svara shades in a more tuneful and precise way than many others who can discourse learnedly? Why not musicology, then, be confined to those who do not aspire, with talent, to become performing artists?

'ART' IN MUSICOLOGY

These are the questions which arise in the mind of the practical teacher of music. All this is due, I think, to a misconception about the function and scope of musicology. Musicology to my mind, means the speaking or writing about music, and it covers a wide area. Our difficulties today are mainly due to the fact that in our schools and colleges we force the same type of musicology on each and every student, irrespective of his aspiration to become a performer, or theoretician, or teacher or critic, or just an intelligent listener.

It is obvious that for all these categories, the study of musicology in some form or other is essential. However, it should be kept in mind that it should not be of the same for all of them.

Whether you call it musicology or not, there is an amount of musicology inherent in every teaching of music, even the teaching of practical music, I mean. The explanations are there — grammatical, idiomatic, technical, philosophical, aesthetic and so on — whether in so many words or through other symbols such as Svara-Tala notations. In teaching practical music, the difference between the *Komal-gandhara* of Todi and that of Multani is not stated in terms of vibrations or even *sruti* number but clearly explained by the guru, through repeated demonstrations and pointing out of parallels. In the same way, all the Raga-lakshana-s were taught with the aid of vernacular terms and not of the old obsolete textual technical terms.

DISCREET LEARNING

In the case of the student who has artistic talent and promise of becoming a good performer in music, he should not be burdened with a syllabus involving the physics of sound production, detailed historical study, old works on *bhava*. In brief, he should know the music, and the like. Yet, he should properly understand what is Art, what is Aesthetics, what is Music, and what is the fundamental unity between Music and other allied arts such as Poetry, Drama, Dance, Painting and Sculpture.

In his own discipline he should know the proper use of different tones, modulations, gamaka-s and kaku-s for expressing different subtle emotions. He

may not be asked to study all the ancient and modern classifications of Raga, or the comparative study of Tala systems, but he should properly understand how a particular Svara-Sandar-bha, Raga, Laya or Tala can be utilized in producing a particular emotion or *bhava*. In brief, he should know the fundamentals of Art and Music and should study mainly the applied theory. The time devoted to it should not be considered a waste. This study will give him a deeper insight and help the practical aspect. It should be noted that devoting 12 hours or more a day for practice alone is neither feasible nor desirable. In quite a number of cases it has proved disastrous, sometimes substantially damaging the subtleties of excellent voice. Actually, intelligent practice for two to four hours a day should prove quite sufficient.

MUTUAL INDIFFERENCE

In the Moghul period, thanks to state patronage, music made rapid progress. Many forms, Ragas, Talas, instruments and techniques were evolved and developed. There was no dearth of musicologists even, and they wrote a lot about music. However, it seems that there was a lack of co-ordination between the performer and the theoretician. The musicologist went on writing and the artist went on practising without bothering to understand each other's point of view. Gradually not only the theoreticians but the performers too tended to overlook the very fundamentals of music. They forgot the aesthetic and spiritual base of music. The success of a performance was judged by one's techniques in Svara and Laya. For pleasing royal patrons the musician had to sing compositions, in their praise or according to their tastes. This sublime art which originated in religion and philosophy remained confined to prince-

ly courts for a long time. The musicians took pride in defining music as an art which could not be easily understood and appreciated! All this happened, and is still happening, because of an imbalance between theory and practice, between the art and its science.

STUDY AS PER REQUIREMENTS

In view of the large dimensions of musicology it should be easy to recognize that everybody should not attempt to do everything. But its importance for teachers, at various levels, cannot be gainsaid. The teachers of primary, secondary and university levels and teachers specially meant for training in practical music, all will have to study musicology according to their requirements.

There is another class we have to reckon with now-a-days — the critic. One cannot become a competent critic unless and until he has studied both the theoretical and practical aspects of music in great detail. Musicology pure and simple, at the highest level will consist mainly of research and publication, and the scholars engaged therein serve a very important purpose. But even they should have a measure of practical grasp and power of expression in music. Otherwise they fail to carry conviction.

For the listener to become intelligent in his appreciation of music the proper way to train him is through heard music, and abstract ideas of Raga, Tala, grammar, technique, etc., should follow, not precede, practical listening — and, desirably, a little humming by oneself.

What is wanted today is balance. Musician without musicology and Musicologist without music will not be required any more.

Courtesy : "Indian Music Journal"

*Paper presented at a symposium.

Therapy, the Melody-Mime Way

By

Dr. SULOCHANA RAJENDRAN

A seven-year old boy was once asked by his father to help him in the garden. When the child gladly responded and helped him with enthusiasm, the father rewarded him with a kiss, saying, "Thanks, son, you did very well." These words, the boy recalled years later, rang in his ears for long.

The same boy, as a teenager, and a budding pianist, chanced to meet the grand old piano-wizard, Emil Von Sauer, then the legendary Liszt's "last living pupil." And when the boy played from Bach, Beethoven and Schumann, the veteran kissed him on his forehead and said, "My son, when I was your age I became a student of Liszt. He kissed me on my forehead after my first lesson, saying, 'Take good care of this kiss — it comes from Beethoven, who gave it to me after hearing me play when I was your age.' I waited for years to pass on this sacred heritage, but now I feel you deserve it." Need it be said that this gesture was a magnanimous boost to the teenager Andor Foldes' confidence and that he rose to eminence as a class pianist?

THE "WILL" & "SKILL"

A kindly pat, an affectionate kiss or a little praise goes a long way in bringing the best out of a person. Praise is certainly a potent driving force. If it could work such a magic in a normal lad, why not it be applied to rehabilitate a handi-

capped and make him a self-reliant individual?

If "Music hath charms to sooth the savage beast, to soften rocks/or bend a knotted oak", as Congreve said in his *Morning Bride*, melody and mime should certainly have the power of making a man an integrated whole, self-confident and self-reliant. With the 'will' and 'skill', man can conquer the ills Nature inflicts on him to brand him "handicapped". In fact, instances are there to prove that Arts Therapy, when diligently employed, with absolute dedication, relentless perseverance and enormous patience and persuasion can soon turn the term, 'handicapped' archaic and erase it from the dictionary. The Fine Arts have succeeded where medical treatment failed and Mantras proved ineffective.

A recent exhibition of paintings in Bombay by "Differently-abled Children/Artists" of the Spastics Society of India, proved what a significant turning point it was in the lives of the disabled. Where hands were disabled, the feet took up their role and where both hands were out of commission, the mouth stepped in! Where there is a will, there is a way.

These artists of merit were in no way inferior to their 'normal counterparts' whether in talent or expression. Perhaps, they took more time to find their inner urge and needed greater persuasion, external mainly, to gear into action.

It may be recalled, that in one such "Wealth of Talents" competition open for the handicapped and organised in the early eighties that the Indian Society for the Rehabilitation of the Handicapped (ISRH) had their breakthrough for a new venture of rehabilitation — a melody-mime therapy. It was a very ambitious project they hit upon — a dance ballet. An enthusiastic band of volunteers comprising physiotherapists, psychiatrists, dancers, and others offered their support and service. The dynamic and enterprising music director of the Films Division of India, K. Narayanan, who was on the committee was up to don the 'tunesmith' for the production. Song and theme posed no problem as our mythologies abound in inexhaustible themes.

ART THERAPY

So far the ISRH has put up four ballets, viz., *Krishna Leela*, *Ramayana*, *Shankara* and *Krishna*. And eminent exponents and dance teachers like Dr. Kanak Rele, Guru Rajee Narayan, second-line dancer-teacher Jayashree Nair and senior student-performers like Gowri Rao — Viji Iyengar combine have respectively choreographed the ballets and presented them with "handicapped" in the cast.

Training the "handicapped" of "all sorts" was no easy task. Not only were they handicapped, physically or mentally; they knew no arts, had no training in dance or music. Besides, many were sunk in their own 'shells', difficult to be drawn out, much less to participate in a collective production of art.

The herculean task undertaken, the ISRH left no stone unturned to tap the talent of the handicapped and train them, first to communicate and then in self-confidence and self-expression.

It is not so much the technique or dance material that goes into such productions that is important. What matters more is the effect that the art makes on the handicapped, the response it evokes, the physio-psycho tuning it makes and the remarkable change it brings on the person towards making him/her a self-confident human being. For every deficiency in them there is in sharp contrast a merit elsewhere, lying dormant, and it only needs to be awakened. A blind, for instance, may have indepth vision about emotions and great histrionic potential. A mentally retarded may shake off her brooding silence, her forlorn look and come out bubbling with *Vatsalya* or bursting with fury — the contrast not so easy of depiction even by an average dancer not to speak of a down syndrome dame. All that it requires is a careful observation of the talent-potential, gentle approach and immense patience with perseverance in training.

THE HASSLES

The ISRH action team's first hurdle was communication — to converse with the deaf and mute. They had to learn the language of signs. The next was training in dance. A few fundamental dance steps and some flowing movements sufficed to begin with, as this proved not only a good physical exercise but gave them a grip over rhythm. Individual training of the cast and character involved was another challenging probe while reaching music to 'dancers' a majority of whom were deaf and dumb was no little hassle. And co-ordinating them all together in the final presentation, scene after scene, to the backdrop of recorded music was almost a near-crisis the team had to tackle with.

That the ISRH has successfully staged the four ballets, the last, *Krishna*, being staged with Hi-fi techniques with

professional playback singers and pre-sensational props, making it on par with any big-banner presentation of celebrities. speaks of the team's missionary zeal. No, it has become their "magnificent obsession." The handicapped came out as artistes — all performing with instant, rapport and co-ordination. Their was an overall 'joy' of participation, a sense of achievement. And all that the conducting teacher had to perform finally was guiding them with "cue-beats" from the wings.

The team has not only helped the handicapped co-ordinate their senses and limbs on the one hand and function as a team in a given presentation or portrayal on the other; it has made sensitive artistes of the handicapped enabling them cast away their complex and realise their artistic potential. And they have learned to interact with each other, inspiring or guiding one another at times. In short, the acting team looked a community of artistes confident and competent.

The choice of mythological themes so far has served a purpose too, in educating the children in our philosophy of Dharma, Karma etc. To cite only a few examples of such artistes who have made a niche for themselves :

First to come to the mind is Meena Bhatt. In her twenties, she may not have mentally crossed her teens. Yet, what a change, that has come on her after this dance therapy ! From Ravana in *Ramayana* to Yashoda and Duryodhana in *Krishna*, to take only two ballets, she has made a tremendous stride in character portrayal, in sensitive expression. Donning the contrasting roles, one, full of maternal love and affection, the other, personification of wickedness and acquitting herself with aplomb, she elevated the success of dance therapy to new heights. Save her Mongoloid features, none could recognise her mental abnormality.

Asha Irani has come out as a tragedienne in ISRH's productions. This teenager's intuitive vision is so powerful that one does not realise that she is blind and cannot see for herself the response she evokes. Her portrayal of Sita in *Ramayana*, the agony she went through when Ravana carried her away and when she was called to prove her chastity through *Agnipariksha* moved the audience to tears. So was her enactment of Draupadi in *Krishna*. First as the hapless wife of the Pandavas dishonoured in the Kaurava court and then as fury incarnate, the portrayal rent the heart and sent shivers down the spine. Nowhere did her 'handicap' impede her movements. Here was a typical enactment of the power of the will, not only challenging the inept human beings but also Nature that has impaired her vision.

When an artiste asked her backstage after the *Ramayana* : "Wouldn't you like to see how pretty you look ?" "Yes, very much, but how could I ?" she questioned back. However, instantly brightening up, she asserted, "I don't mind remaining as I am, provided I am able to prove that I can achieve something on my own." And she has achieved what she aimed at, flowering into a fine artiste with histrionic susceptibilities. She has an ear for melody and her body resonates with rhythm as her graceful gyrations would prove.

A host of dancers in the ballets were deaf and mute. The touching melody and orchestral effects could hardly

reach them. Yet, they were enchanted by the flute, synchronised with the crescendo in the Dandia Raas. They were even entranced in the Nama Sankeertana they composed ! The saint-poets, Sant Tukaram, Meera, Chaitanya Mahaprabhu and Andal — all Krishna Bhaktas who propagated Sankeertana, Bhakti Yoga, as the easiest Marga to Moksha — a very imaginative projection in the Krishna theme — were donned by deaf and mute !

Does anything more need to be added to the proven success of melody — mime therapy ?

Nothing more apt to quote George Bernard Shah who remarked : "The worst sin towards our fellow creature is not to hate them but to be indifferent to them" ! Is it not time that these new-found artistes were taken by eminent ballet troupes and given an opportunity to be normal with others ?

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THE ETERNAL ENCHANTER

It was the occasion of the Tyagaraja Aradhana at Tiruvaiyaru in 1940. I had the honour of having brought together the three "groups" who had till then been conducting the festival separately. But that is another story. That year the festival concerts were being held in a very spacious pandal in front of the Samadhi of the saint composer. The major concerts were held in the evening, each lasting an hour and a half. The more important concerts were held on the day of the Aradhana. The concert *par excellence* was timed for half past seven to nine in the evening. The audience ran into thousands, and it overflowed into the grove adjoining the pandal, and several late comers had to find a place on the sandy shores of the Kavery.

AUDIENCE 'SNAKECHARMED'

The first evening concert had concluded. There was a subdued roar from the audience, a kind of cacaphonic hum that shattered the silence of the evening. Papa Venkataramaiah, the violinist, came on the platform and sat down. Then came Palghat Mani Aiyar. Finally came on the stage, an youngster, of about fifteen years of age, (that is what he looked, anyway) wearing a white cloth in the lungi style, and a white jubba. The noise from the audience was almost deafening. Mali did the usual Namaste to the audience and sat down. He surveyed the huge concourse for a minute or two. The audience had to be brought to the level of listening. He started to play abruptly. He ran through the Pallavi and the Anupallavi like streaked lightning. A hushed silence

fell. Then he started the Charanam with graceful ease, *Rajita Amarapala*, *Ramachandra Bhupala*, in the song *Saketa Nagaranatha* in the raga Harikambodi. He improvised in the Neraval. The notes flowed like honey. The tempo was quick, but strangely, there was a sense of paradoxical leisureliness in them. When he concluded, there was strange silence for a second or two. Then the entire audience gave a thunderous applause that shook the pandal.

MASTER OF LAYA

Having snakecharmed them, Mali began to play the raga Bhairavi, and rendered the song *Koluvaiyunnade* with masterly brilliance. I still remember his swaras in the Charanam. He did not follow the known pattern of "SA, RI, GA, *Manasuranjillaa*". He started with notes GA, MA, NI, DHA, *Manasu*. A great musician sitting next to me on the platform said "Sabhash". Mali went on to give a brilliant exposition of swaras. It was a memorable occasion. Although he was a native of Tanjavur district, he had not given any important concert there, and this concert started him off on a glorious career. He had arrived.

Mali was a master of laya. He made no effort to be accurate. It came to him naturally. It followed him like a dog. One day, in Madras, I had invited Ariyakudi for lunch. Mali then stated to me that he had sung a Pallavi in eleven beats. He demonstrated it. After he left, Mali said to me, "There is nothing difficult about it. If you can count eight, you can also count eleven". He then proceeded to play the same Pallavi with the utmost ease.

Mali's repertoire of songs was meagre. Modern critics and connoisseurs may cavail at it, but this was not considered to be a defect by the older generation of artistes and the audience. In fact, many of the great musicians of that generation knew only a select number of songs. They preferred excellence to novelty, and they showed their competence in the elaborateness of the exposition of the raga and in singing swaras. I can recall to mind such great artistes like Tiger, Konerirajapuram Vaidyanatha Aiyar, Palghat Anantarama Bhagavatar and later Chembai and Rajaratnam. Indeed, each of them had a few favourite songs, and the audience looked forward to hearing them. Konerirajapuram's Shanmukhapriya Ragam and the song "*Mariveredikevarayya*", or his Pallavi in that raga, Anantarama Bhagavatar's *Rama Nee Samanamevaru*, Rajaratnam's Todi, to name but a few, were favourites with the elite audience of those days.

FLUTE, HIS "SLAVE"

But I was anxious to increase Mali's repertoire. I contacted Jalatarangam Ramanayya Chetty, who knew more songs than anyone else I knew, and whose rendering was classical and pure. He had a voice like a young buffalo, but his taste was impeccable, and his knowledge profound. He agreed to teach Mali, and Mali also accepted the arrangement. Then one day he disappeared I did not know where he went. I lost touch with him completely.

The Tiruvaiyaru function was but the first occasion when I met him. I had actually heard him play at a concert in Palghat, where I was then sub-collector.

Then also he was accompanied by Papa Venkataramaiah and Palghat Mani Aiyar. He began well, and after a few preliminary musical skirmishes, proceeded to elaborate the raga Todi. I know that ragas like Todi and Varali were difficult to render on the flute, which is constructed so as to suit ragas like Harikambodi. Todi had to be played with great care, as much depended on the pressure half exerted by the fingers. But Mali was perfectly at ease and played it like a seasoned veteran. I was greatly impressed. After the concert, Palghat Mani Aiyar told me "That instrument is his slave". So it was, and so it continued to be all his life. There was no note that he could not play on it, high or low.

Mali never lowered his pitch (Sruti). It was always high. He also used his fingers with uncanny accuracy. No false note ever came out of his flute. He used the little finger to great advantage.

Many years passed before I heard him play again. I knew the adolescent Mali, but not the adult Mali. By then he had become a legend, and he attracted disciples who adored him and have become experts in their own right. He also had a large number of "Fans" who were willing to put up with his oddities for the sake of a purple patch here and there. I attended very few of his later day concerts, but one concert which he gave at Krishna Gana Sabha remains in my mind. It was memorable for its excellence and for its idiosyncrasies. He was accompanied by T. N. Krishnan on the violin and Palghat Mani Aiyar on the mridangam. He began with the *Viriboni* Varnam in Bhairavi. It was slow and it dragged. The violin followed him, but Mani Aiyar could only tap the instrument, as if keeping time. The tempo

picked up in the Charanam and the accompanying swaras. Then he played the song *Toli nenu jesina* in the Raga Kokiladhvani, at a weary pedestrian pace. It was followed by a fine exposition of the raga Kamas, and the song *Sujana Jeevana*. The tempo was slow, but not unduly, and it was very pleasant to the ear. He began the swaram on an aesthetic note. But then his devilry surfaced. He began to play the swaras again and again to the jati "*Tha, tha, takita*." It seemed endless. He synco-pated and at one stage Mani Aiyar stopped playing and told him "You play I shall keep the Talam". This went on for a while. Mani Aiyar then said "It seems all right". Mali also said "It seems all right", and the concert resumed its normal course. Mali then expounded the raga Kambodi. The raga was rich enough to stand his slow pace. One could see his mastery of the instrument and the raga. He played the song *Tiruvadi charanam* in a pace that was slightly slower than Musiri's slow pace. He began the swarams well. But the devil again caught hold of him. Far from being slow he indulged in near-supersonic pyrotechniques, rushing from the lowest to the highest notes, much to the dis-comfiture of the violinist. He followed it up with a graceful Pallavi in the raga Bhairavi. Mali's Pallavis were, I think, his own creations. To say the least of it they were original, and I have not heard the like of them before or after. This is not to denigrate their fidelity, but only to highlight their oddness. He used the basic raga only as a starter. He played a ragamalika in the Pallavi in the ragas Kanada, Kapi and Bilahari, all of them exceedingly well. The two last pieces he played were definitely enth-ralling. The first was the javali "*Sakhi Prana*" in Senjuruti. The second was the Kavadihindu "*Manju Nigar Kuntala menna*". They overshadowed all the earlier songs.

I have this account of a later-day Mali concert in order to bring out the fact that while he had become slow, and seemingly casual, his musical compe-tence never left him. It was however, a mixed fare. He also occasionally indul-ged in a little levity. He did it for the sake of evoking laughter rather than ap-plause. In the concert described above, when the violinist was playing the Kam-bodi Raga, a passing car hooted its horn. Mali suddenly picked up the flute and played the same note. Every one laughed, which, I suppose, is what he wanted. It was also difficult to under-stand his long silences. He kept the flute down and, as it were, allowed the violinist to continue the song.

Mali was non-envious by nature. He strove with none, for none was worth his strife. In one concert he was accompa-nied by Lalita Raghavan (nee Anantara-man) on the violin. She gave a fine dis-play of a raga. The audience applaud-ed. Mali joined in that applause whole-heartedly. He was also a very versatile artiste. He could play on the Nadaswa-ram, and the violin. In fact this violin playing was up to the best professional standards.

Mali never looked his age. He was short of stature, and thin, rather than well-fleshed, and although his complex-ion was darkish, his eyes shone like stars, and when he played on the flute, his face was full of a glowing animation. In spite of all his idiosyncracies and ex-cursions into the bizzare, let there be no mistake about one fact : he was a geni-us, self-taught, self-made, self-perfected and alas self-destroyed.

S. Y. Krishnaswamy
Courtesy : "The HINDU"

Shanmukha

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WISHES MANY MORE AWARDS & TITLES

in their career.

SAVERI

By
S. RAMACHANDRAN

Indian classical system of music connotes melody. It has a distinct character of its own. In its very form, it is attuned to something ethereal. It looks out for something in the higher regions like God-concepts and sublimity. In other words, our melodic system is geared to God's communion with the human soul. Naturally, it radiates an unexampled grace.

What is this grace? It is the fusion of raga, bhava and tala. It implies: a) exquisiteness of melody, b) the beauty of poetic imagination and c) the charm of rhythm. In the sequence, Rasas denoting different emotional shades become manifest. Pathos, ecstasy, valour, compassion, mental bliss — all make their way to touch one's heartstrings. A raga befitting the mood and emotional need of the circumstances is naturally put to use by the composer making the music.

While the raga Saveri is generally known for indicating a sad overtone, it is a matter of opinion if this is entirely true. It evokes a sense of sympathy as well. Tyagaraja's composition *Rambana*, for example, is available for evaluation in this regard. Initially, emotion is not engendered exclusively by the lineaments of the raga. The sentiment of the song also contributes to evoke the attitude of sympathy or grief.

MELODY AND RASABHAVA

Tyagaraja's understanding of the situation in this composition has two phases. First is the feeling of grief on

the helplessness of a woman of divine virtue. Here, the focus is on the tragedy of the situation aptly held aloft through Saveri raga in terms of its traditional connotations. The second is a feeling of pity for the lustful Ravana, who otherwise has a laudable background.

Here, Saveri provides the appropriate raga bhava so as to evoke an emotion of pity as well. In an overall analysis, it should be noted that the melody inheres: 1) the tone of a touching pathos; 2) the grief and stark realism crowding into the plight of a helpless woman; and 3) the glory of Rama's valour that humbled Ravana's pride and finally brought about his end. Obviously, Saveri helps spell out both Soka and Vira rasas in the song under reference.

TYAGARAJA'S POETIC ART AND WORKMANSHIP

The Pallavi of the song opens "Ree garī saa saa ni dha saa saa", which musical phrase speaks about the poet's sense of confidence regarding the "valour" and "might" which distinguished Rama's bow. The start in the Mandhara Sthayi is highly pertinent as the lyric addresses the mind with a feeling of confidence. Again, in the latter portion of Charana, the powerful twang of Rama's bowstring is described. It contributes to Lakshmana's recovery from his swoon restoring him to his normal self.

It should be noted that the Madhyamakala tempo which is coached in the

Charana in the svara citation like "nee dha ma ga ri sa ni" is an unmatched workmanship of poetic genius. The avaroha Sanchara carefully omitting Panchama in the raga Saveri lends a specific grandeur, besides the gamaka that runs along like a never-failing current. It is so characteristic and consummate with the melody. In the light of this backdrop, Saveri, although an Audava-Shadava, is verily a raga having a complete structural entity, providing a multiple source of rasa bhava. The rhythm set for the song is Adi tala (2 kalais) in elegant Chaturasra Sarvalagu precision. A starting slow tempo harmonises the composer's confidence while elaborating the theme. It is highly relevant that the heroic culmination is highlighted by coaching a Madhyamakala in the Charana.

DYNAMISM & ENERGY

Karikalabamukham, a composition of Muthuswami Dikshitar in Saveri, is another outstanding piece for its enduring quality and "rasa bhava". The poet is as though electrified in his exclamatory expression at the commencement of the Pallavi itself, which denotes "gaa ri saa ni ni dha dha". A spirit of dynamism and energy is manifestly intoned in the raga. The Anupallavi and Charana speak about the glory of Ganesha in all adjectival attributes. One would not fail to note that the raga bhava here

enriches in good muscle the theme conveyed.

DIKSHITAR EXCELS

The poet starts the Charana Moola dhara straight in the affirmative tone. Erudite, thought-provoking expressions revealing poetic skill and art are galore. To make special mention, one will not fail to note the gamaka notation "Ni dha maaa ga ri saa" (*hridkamalastham*) in the Charana. It is a phrase which undoubtedly satisfies both the emotional aspect and the intellectual appetite of the connoisseur. The song unquestionably establishes Dikshitar's lofty stature as a poet and musician born great. The rhythm is geared to Tisra Ekam (2 kalais), which is ideal for the musical setting of the composition. It provides ample scope for the Vidwan on Mridangam to improvise skilful combinations in rhythmic variety, even when the song is handled as a recitational hymn sans Sangathis. In this context, it is a refreshing and rewarding experience to listen to the late GNB's rendition of this song with Palani Subbudu on mridangam.

Summarily speaking, viewed in the light of these two compositions alone, Saveri has an independent credential of its own for a unique classical charm and "rasa bhava", which is more profound than meets the ordinary eye.

"A theorist without practice is a tree without fruit; and a devotee without learning is a house without entrance."

Sa' li Gullistan. trans. James Ross

Festival of Music & Dance

(Excerpts from the Editorial by BANGALORE K. VENKATRAM in the October, 1992, issue of "PERCUSSIVE ARTS")

The Festival of Music and Dance organised by Sri Shanmukhananda Fine Arts & Sangeetha Sabha in aid of the reconstruction of their Hall which was damaged by flames in 1990, at the prestigious Chowdiah Memorial Hall in end August, marked an event participated by noted artistes. The Bharathanatyam recital by Vyjayanthimala Bali was noteworthy for the music of it. Kaivada Prabhandha, now obsolete genre, by Venkatamakhin, author of *Chaturdandi-prakashika*, in Narayanagowla set to Chatusra Matya Tala, followed by the Bhairavi Swarajati of Syama Sastry in Misra Chapu and Muthuswamy Dikshithar's Kriti 'Sri Venugopala' in Kuranji set to (Tisra Roopaka) Misra Jhampai were by themselves adequate content for an exhilarating musical entertainment.

The perfect rhythmic presentation of these traditional masterpieces coupled with the traditional presentation with her innate ability for expression bore testimony for Vyjayanthi's mastery of the art.

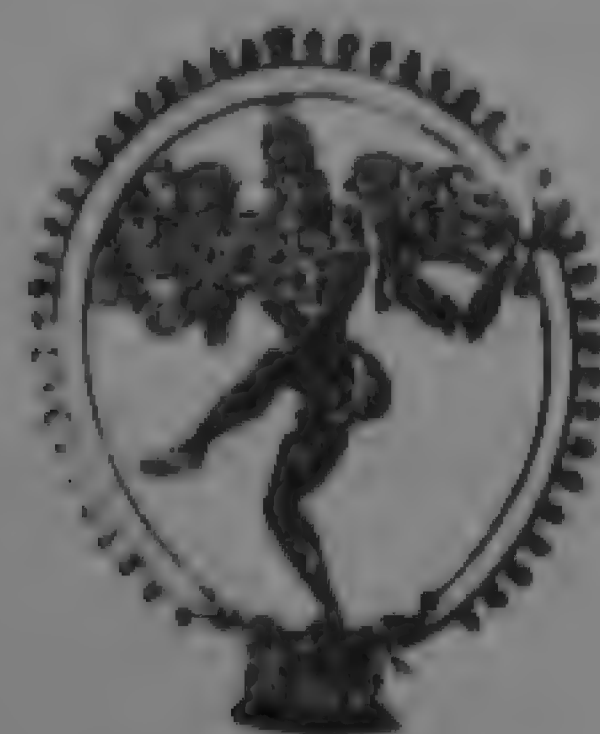
The Ghazal recital by Hariharan marked the impeccable accent and diction

for a South Indian to compose and sing Urdu poems and do justice.

Master S. Sashank gave a flute recital in the company of Mysore M. Nagaraj, (Violin), Guruvayoor Dorai (Mridangam) and H. P. Ramachar (Kanjira). In his rendition of the Kannada raga kriti *Bhajare bhaja* in Misra Chapu, Sashank resorted to rhythmic swara patterns in monotonic passages reminiscent of Flute Mali, which was received with mixed reaction. His Kalyani Alapana. Tanam and Pallavi provided enjoyable moments.

Madurai T. N. Seshagopalan in his concluding concert of the series regaled the audience with his neat and scholarly execution of items like *Amba Neelaaya-thaashi* in *Neelambari*, *Mayamma* in *Ahiri*, *Chandram Bhaja maanasa* in *Asaveri* in the Vilamba gait.

Dr. V. Subramanian, the President of the Sabha made a very interesting scholarly observation in the inaugural function participated by the former Vice President B. D. Jatti. It is reported that the Sabha were able to collect a reasonable targeted amount.



CULTURAL SCENE IN BOMBAY

There is usually a lull during the monsoon in cultural activities. Organisations, big and small, have during the past years have advantageously availed of this lean period for promoting young talents, local as well as outstation. Not only does this keep the cultural momentum going but also gives the up and coming artistes, who are eagerly waiting on the wings to get an exposure, a boost. This helps the cognescenti too to make a note of blooms that are likely to flower into future performing artistes.

Under the auspices of Shanmukhananda Sabha it was Lalgudi Jayaraman's disciples and a couple of scions from the families of Papanasam Sivan and Rukmini Rajagopalan who shared the 'monsoon' talent promotion series ranging over three months with the winners of Tambura prize in the Sabha's annual music competitions, last year. There were a middle-order flautist, and Vainika too. (A few of them have been featured subsequently by sister organisations of the suburbs like the Music Triangle, Bhakta Rasika Ranjani Sabha, Bharatiya Music & Arts Society etc.).

This year the Talent Promotion Programme, restricted to a month, featured artistes from M. L. Vasanthakumari's school extending it to what could be called second-liners who hold sure promise for future.

This 3-day series that took place in early September, 1992, provided a veritable fare of tastes, texture and temperament and gave one a 'peep' into the youth's vision of our classical arts.

The opening and concluding sessions were certainly outstanding, marking the artistes for their traditional sustenance and performing proficiency. The quality art which the two artistes, V. Vamanan, the impressive starter and Sushila Raman, the artiste of the grand finale presented could certainly qualify them as promising secondliners, carrying the Bani of their respective Gurus, Sangeetha Bhushanam Pallavur Mani Iyer and Sangeetha Kalanidhi D. K. Pattammal, both of whom cared more for the 'soul' of music and took it as Aradhana.

True to their Banis, these youngsters eschewed frills and frescoes, speed and spectacularism. Employing the power and pliancy of their voice in depth and deflection of graces, they elevated the quality of their music

That concert duration has nothing to do with the quality was proved by Vamanan who in that tight time-frame of 75-minute duration gave a fine cutcheri with refined taste and aesthetics. An 'A' Grade artiste he is doing diploma in music in the Sabha's Sangeetha Vidyalaya. The repertoire, opening with the Todi Ata Tala Varnam, *Kanakangi*, followed by an invocatory *Maha Ganapath* (Hamsadhwani) of Indira Natesan, and solemn *Nilambari*, *Devamanohari* pieces (*Amba Nilambari* and *Evarikai*) climaxed in Bhairavi that glowed as a balmy essay in evocative repose. Tyagaraja's *Upacharamu Jeseva* was a rare treat in that reposeful vilambam heard after a long time.

His accompanists, S. V. Ramachandran (Violin) and Sridhar Parthasarathy

(Mridangam) played with an ease that the trio rose up as a fine performing team.

As for the other second-liner, Sushila, *Azhuththam*, (musical depth) was her hall-mark. Besides, purity of Pataanthara and clarity of diction in a slow pace added their own weight. A grand slam Kambhoji in all its facets — alapana, kriti rendition, Niraval and Swarapras-tharas — was the outstanding number. *Sri Subramanyaya Namasthe* was again a composition heard after long.

Sushila's Vachaspati projected a judicious proportion of the presentational facets. *Paraathpara* made an impact too. One could not complain about the brief Kirvani alapana for major Ragam-Tanam-Pallavi suite for in its quintessence lay its strength and sustenance. The Tisra Jhampa Pallavi carried the Vishranti, a strong point of D.K.P. style, with built-in technical intricacies.

In a well-knit concert, occurrence of Mayamalavagowla and Pharaz, allied varieties closely following one another, two Asaveris, tended to set in an imbalance, monotony too.

Unlike Vamanan's concert which was bracketed with another up and coming talent, Sushila's was a full-fledged cutcheri with veteran accompanists. That M. S. Anantharaman (Violin) and Tanjavur Ramdoss (Mridangam) played with sustaining inspiration enriching her concert goes without saying.

Of the other three artistes, Sangeetha Shivakumar, Jayanthi Sridharan and V. Krishnan (Mandolin), featured in the series both the vocalists belonging to MLV School — Jayanthi, a direct disciple and Sangeetha, a student of Charu-

mathi Ramachandran — bristled with brikkas, their difference perceived only in the degree of employing modulation, speed and spectacularism. One common scoring point was, both had a fluent voice, fairly high pitched and they could traverse freely too though their command over its power and modulation was far from MLV's fascinating felicity.

Sangeetha's potential for 'quality Sangeeth' came to fore in Kirvani (*Kalikiyuntegada*). The relatively slow pace set her improvisations on an evocative track. She could have advantageously employed this with pause-laden phrases, containing the fast-paced whirls and swirls, to make an emotive delineation of Lathangi (*Marivere*), Atana (*Elanidayaradu*) and *Enneramum* (Devagandhari). As one who adorns the wings of dance concerts, singing in Vilambam should come natural to her, irrespective of the Bani she belongs to. But as it was she poured out everything in a torrent and the effect was evanescent.

Jayanthi, on the contrary, had a balanced pacing for her rendition, she could streer through pauses giving her music some sustaining touch but the pressurised modulations was not in her musical gear.

As long as she remained off-modulation track, her alapana of Purvi Kalyani presented a neat picture. But employing it just for the Bani's sake made it counter-productive. *Ninnuvina* was a neat rendition with Niraval-Swaras. The latter, of course, required trimming at the tail end. The other number, impressive enough, was Bhai-ravi in which she sang *Tanayuni* with fluency.

Sowmya Ramachandran (Violin) and Sridhar Parthasarathy accompanied her with understanding.

Mandolin by V. Krishnan was the only instrumental concert in the series. A novice in concertcraft though, Krishnan displayed enthusiasm and good grasp of the instrument. He has now to go on to explore its nuances after gaining the 'feel' of the compositions and proficiency in playing them on the Mandolin. As of now he could give orchestral facade to the kritis he played with some 'composed' swaras pegged on to them. *Sa-majavaragamana* (Hindolam), *Adamodigalade* (Charukesi), Ragas that could stand on their scalic beauty were part of his selections and there were Hindustani leanings too in the delineations which Violinist Sowmya dutifully explored in her solo strips.

Young P. B. Krishnan played his Mridangam with practised skill.

* * * *

Living and learning for eight years with legendary Pt. Ravi Shankar in real Gurukul tradition is no mean achievement in this jet age, especially when the Guru is a master-performer of international fame and invariably globe-trotting.

The sishyas so nurtured are proof that the system is still viable for those determined to come to the performing arena as professional artistes or true musicians.

Pt. Ravi Shankar's Chela, Shubhendra Rao, an accomplished artiste in his twenties, proved that he can carry the Bani of his master, fed to him right from his childhood by his father Rama Rao who is himself a senior disciple of Panditji.

Musical background at home, right direction by the father and now constant learning under the maestro — all have

given the youngster the necessary confidence and competence. The style of the master surely flowed in the melody he coaxed out of his Sitar in a short and crisp recital he gave at the NCPA (Little Theatre) towards the close of September, 1992.

Soft twangs, subtle deflection and sweepy meends spoke of the Chela's right absorption of the master's technique. In the reposeful Vilambit and transparent Drut one perceived the master's hand while the tonal control over the instrument spoke of Shubhendra's self-imposed determination and discipline. Repose characterised his play whether in Alap or lightening Jod or Taans. Frenzied crescendo he avoided scrupulously. And when a Tabalchi like Fazal Qureishi enhanced the beauty and delicacy of his rendition, the concert certainly rose in quality.

Shubhendra's opening Puria Kalyan glowed in deflective moorings and methodical development while his Manj Khamaj with little introductory Alap, put both the performers into a pleasing entertainment.

* * * *

Kalasadan Cultural Society inaugurated its programme wing, "Kala Rasika Sadan", on Gandhi Jayanti Day with a clarinet recital by M. V. Sholapurkar and Odissi Dance by Jhelum Paranjape.

The Rasika Sadan intends presenting three programmes every month, for three Fridays, one at Sion, the second at Mulund and the third at Andheri. That the programmes covered a wide gamut of performing arts goes without saying, for in the very inaugural month, besides the above-mentioned two, there were to be a Tabla recital by Dr. Aban Mistry, Manipuri Dance demonstration by Jhaveri sisters and Bharata Natyam by Deepak Mazumdar.

KINNARI

Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.)

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NOVEMBER PROGRAMMES

13.11.1992 FRIDAY 7.30 P.M.

Bharatanatyam Recital By
Ms. VANI GANAPATHY

Two-Day Tamil Dramas By

MAHALAKSHMI LADIES DRAMA GROUP —
A UNIQUE ALL LADIES DRAMA GROUP

14.11.1992 SATURDAY 7.00 P.M.

"AKKARAI PACHAI?"

15.11.1992 SUNDAY 7.00 P.M.

"PENNGAL MIRANDAL!"

Stories, Script and Direction
By Smt. B. GNANAM, Bombay

Programmes Sponsored By

THE GENERAL INSURANCE CORPORATION OF INDIA and
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Venue :

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MUTHUSWAMY DIKSHITAR DAY CELEBRATIONS 22.11.1992 SUNDAY

MUSIC CONCERTS : 6.00 P.M. to 9.00 P.M.

Venue : MINI AUDITORIUM, Sabha Premises

MUSIC COMPETITION 1992-93

The Annual Music Competition in Vocal, Veena, Violin, Mridangam, Sitar, and Tabla will be held from 23rd January 1993 onwards. Entry forms and details of various competitions can be had from the Sabha's office from 1st December, 1992 between 5.00 p.m. and 7.30 p.m. The last date for submitting the entry form is 31st December, 1992.

There are as many as 28 Endowments instituted by connoisseurs of music. It is our earnest desire and cherished wish that many many aspirants should come forward to take part in the competitions so as to hold aloft India's Ancient Cultural Heritage in times to come.

S. SESHADRI
S. ANANTHASESHAN
Hon. Secretaries

Pictorial Ramayana in Palm-Leaf Album

In what could be a sumptuous visual feast on the Ramayana, the Oriental Research Institute and Manuscripts Library at Trivandrum is publishing a rare 460-year-old palm-leaf picture album which relates the entire epic through illustration.

Institute director K. Vijayan told UNI that *Chitra Ramayana* was perhaps the oldest illuminated or illustrated palm leaf manuscript unearthed in any part of the world so far. Each of the 98 leaves, 13.5 inches long and two inches wide, is divided into four or five columns, with pictures drawn with stylus to fit strictly within the frame.

Vijayan said that it was a 'wonder piece' in that the artist had demonstrated a technique of exquisitely presenting the most complicated characters with a mere stylus (*narayam*) devoid of any trace of rubbing or alteration on any portion.

The whole story of the *Adhyatma Ramayana* of Saint Ramananda is narrated in 359 continuous pictorial sequences. Some descriptions occur in places where the artist might have felt that the drawings are not that self-explanatory. The explanations are given in Sanskrit, but in Malayalam script.

Battle scenes occupy many of the pages of the manuscript. Vijayan said the *Chitra Ramayana*, dated 705 ME (1530 AD), was, according to available records, purchased for a paltry sum of Rs. 175 in 1943 from an unidentified person at Kozhimukku in Alleppey district of Kerala.

The manuscript of Kerala palm leaves is still intact, and would soon be published with assistance from the Indira Gandhi National Centre for Arts.

Vijayan said apart from its antiquity and rarity, the *Chitra Ramayana* would be of immense help to historians and litterateurs to get a glimpse of the dress and ornaments which were in vogue in the 16th century.

He said the library also had a copy each of *Chitra Ramayana* and *Chitra Mahabharata* from Indonesia. They were only 87 years old and were donated to the library by former Indian Ambassador to Indonesia, the late K. M. Kannepilli.

The 85-year-old manuscript library of the Kerala University in Trivandrum has a total of 60,000 manuscripts and is thus rated as the second biggest in the world, next only to the Saraswathy Bhavan Library, Varanasi.

The most fascinating among all the manuscripts in the library is a garland of palm-leaf beads. Each of the 15 beads is made out of palm leaves pressed against two ingeniously worked out knots, shaped like '*rudraksa*'.

This is not just an art work. It is, in fact, a literary piece containing *Devi Mahatmyam*. Another interesting manuscript in the library is the one shaped like a fan with a bundle of well-shaped palm leaves fixed at one end by means of a rod. The leaves could be moved both forward and backward.

The library has works by almost every significant writer in Sanskrit and ancient Malayalam. More than 80 per cent of the works in the library's collection is in Sanskrit. There are also some works in Nandinagari, a distorted form of Devanagari, Sarada, Tamil, Bengali, Marathi, Gujarati, Kannada, Telugu, Oriya and Burmese.

logy, astronomy, dietetics, *mantra* and *tantras*.

While manuscripts are preserved in bullet-proof cases at the Oxford University Library in London, the invaluable items in the treasure trove in the manuscript library here are kept not even in an air conditioned room.

The collection covers every field of human wisdom. There is a large collection of rare manuscripts on the *vedas*, *vedanta*, *mimamsa*, *nyaya*, astro-

Due to paucity of funds, the manuscripts were not even subjected to the mandatory oiling and other preservatory measures to be taken up once in six months.

Common Legacy of Humanity

Music is a part of the very weft of civilization that is woven into strands of the primitive and immutable instincts of mankind. Indeed, a combination of words, word images and sounds, which, in the ultimate analysis, constitutes the bare skeleton of Music, has had a witchery that is older than witchcraft, and an appeal that has tingled humanity, since the very dawn of creation. Put in a different way, Music is something bigger than melody, bigger than harmony, bigger than the Muses themselves. It is the highest expression of that spark of divinity within us which alone distinguishes us from the rest of God's work. The grandest incandescence of this spark is in those who create. I refer to those who make Music — whether in song or in tune, whether in words or on instruments. But all of us — even the humblest and the least cultured amongst us — throb with inexpressible longings beneath the stimulus of Music. There are chords in our hearts which are more sensitive than those of the instruments; and there is seldom amongst created beings anyone whose heart-strings do not vibrate with joy or suffering when a master's hand plays the note.

Music, therefore, is a common legacy of humanity. Different cultural backgrounds have evolved different techniques and various schools. For similar reasons, music has also subdivided itself into denominational and geographical units. But Music in the wider sense is as universal as mankind itself.

— SHANKAR

(— Courtesy : "Music Mirror," March, 1958)

Tribute

A TITAN NONPAREIL

Yet another blow has struck the Indian Classical music scene. Earlier this year, it was the demise of the *avante garde* musical genius, Pt. Kumar Gandharva, followed by the tragic end in a road accident of Sangeetha Kalanidhi Maharajapuram Santhanam.

In September, it had come in the form of the death of the legendary maestro, Pt. Mallikarjun Mansur, whose *sur* and *laya* got him into the *Jaipur gharana* and made him a legend in his own lifetime.

Ailing for sometime, but not afflicted in his musical rendition, the octogenarian maestro, who came back from a coma to resume his performances, breathed his last on September 12, this year.

A sonorous voice that captured the attention of Neelkanth Bua of *Gwalior Gharana* in the formative period, later got moulded in the most natural manner in what is now known as the *Jaipur-Atrauli Gharana*, which was formulated by the expertise of Ustad Alladiya Khan.

However, Mallikarjunji was almost in self-imposed exile from the performing world. Closetted with AIR, Dharwar, serving as its Music Advisor and producing impressive features never got him into public focus. Nor was he one to seek publicity for himself. It was, thus, not before he crossed sixty that he came into limelight. He then touched the pinnacle of performing excellence, and remained there till he breathed his last.

All that he concentrated on was a total involvement with, and dedication to his art. When the exposure came, through a *Sammelan*, it gave him a great boost. It ensured him recognition for posterity.

"There are few Indian artistes whose recitals give intellectual and emotional satisfaction in the same proportion as that of Mallikarjun Mansur's", wrote a confere long ago. The secret of his success was in the texture of his voice, his style and his treatment of *sur* and *laya* a fine blend of which was the characteristic feature of the *Jaipur-Atrauli gharana*. His music was always sedate, the melodic flow placid, where lilt formed an integral part of the whole fabric, streamlined by well articulated breath-control.

His sonorous voice had a sheen, which enhanced the beauty of his open-throated style of rendition without resorting to modulation. The use of *sarvalaghu*, the steady tempo, was his strength, in which he could weave through intricacies both of melodic and *laya* varieties.

He was never tempted into any gimmickry. His style was to straight-away get into the *cheez*, without any prelude of *alap*, bringing out the essence of the *raag* in an impassioned, individualistic form with succinct embellishments of fluent *boltaans* and *layakari*, interlaced with *gamaks* and *meends*. If in this easy style, traditional *raags* basked in their native

beauty, the more complex *mishra raags* which combined more than one mode, too, came with great lucidity and naturalness.

Pt. Mansur was never temperamental. His innate placidity perhaps defined the characteristic calm and grace in his music. 'Composure' was the key word of his success. Avoiding hassless or anxiety of any nature, whether during the preparation for a concert or arriving at the venue, was as essential as the display of a relaxed mood in the musical presentation for him.

"A relaxed artiste has a better chance of doing justice to his audience, as well as to himself than one who is tense", he had once observed.

That, perhaps, sums up his philosophy, total dedication to the Muse, quiet service to the AIR earlier, and a sweeping success in the career-graph of performance.

Pt. Mansur's is one more example of a Southern lad (born in the village of Mansur in Dharwar District) trained in Karnatak fundamentals, specialising in Hindustani Music and becoming a shining star in the firmament of a *Gharana*.

What brought about this change? A patron of folk drama for a father and a Kannada stage artiste brother provided the necessary ambience of music in the early decades of this century, when music played a prominent part in theatre.

The vantage location of Miraj, where he underwent training under the guidance of Neelkanth Bua gave him an opportunity to listen to maestros of different *Gharanas*, such as Ustad Abdul Karim Khan of the *Kirana gharana* and Ustad Alladiya Khan of the *Jaipur-Atrauli Gharana*.

And it was the spell-binding style of Alladiya Khan, its expansiveness, its elegance and freshness, his capacity to elaborate on ragas for hours without repetition or monotony, that proved to be the most important influence in Mallikarjun Mansur's career.

Under the watchful eyes of the Ustad's son, Manji Khan, he underwent true *gurukul* training, to grasp the aesthetics of the *Atrauli* style.

After the demise of Manji Khan, his brother Burji Khan took over. Adding his own individual stamp, he rose to be a legend in his own lifetime.

Once in the limelight, the maestro was bestowed with innumerable laurels and awards, including the Sangeet Natak Akademi Award and Fellowship, the Republic Day honours of Padmashri, Padma Bhushan and Padma Vibhushan, and the Kalidas Samman. These, however, did not alter his style of music or sense of devotion.

He continued to be the titan of the *Jaipur-Atrauli gharana*, regaling audiences at *mehfils* and concerts, till his voice was stilled on that fateful Saturday. The loss leaves a grave void in the music world.

— Sulochana Rajendran
— Courtesy: "Free Press Journal"

இசைத்தற்குரிய இசை நாடகப் பாடல்கள்

BY

கே. சி. தியாகராஜன்.

ஸ்ரீமத்ராமாயணம், மகாபாரதம், பாகவதம், கந்தபுராணம், திருவிளையாடற் புராணம் போன்ற பல புராணங்கள் பல மொழிகளில் அமைந்துள்ளன. குறிப்பாக வடமொழியில் சுலோகங்களாகவும், தமிழ் மொழியில் செய்யுட்களாகவும் உருவாகியுள்ளதோடு, வசன நடையிலும் எழுதப்பெற்றுள்ளன. இந்தப் புராணங்களைப் பெரியோர்கள், தமிழ் மொழியில், எளிய நடையில் இசை நாடகங்களாக ஆக்கித்தந்திருக்கிறார்கள்.

இயல், இசை, நாடகம் என்ற முத்தமிழிலே 'இசை' நடு நாயகமாக இருந்து, இசையுடன் கூடிய இயலுக்கு ஏற்றத்தைத் தந்து, நாடகத்துக்கு இன்றியமையாத தாகவும் திகழ்கிற காரணத்தால், இசை நாடகங்கள் தனித்தன்மையோடு, பெருமை யுற்று விளங்குகின்றன.

இசை நாடகங்களிலே அருணாசல கவிராயரின் இராம நாடகக்கீர்த்தனைகள் மிகப்பிரபலமானது. இதைப்போலவே, திருவிடைமருதூர் அனந்தபாரதியாரின் பாகவத தசமஸ்கந்தக்கீர்த்தனைகள்; மழவை சுப்பிரமணியபாரதியாரின் திருவிளையாடற் புராணக்கீர்த்தனைகள்; கவிஞ்சர பாரதியாரின் கந்தபுராணக் கீர்த்தனைகள் ஆகிய நூல்களும் அமைந்துள்ளன. இந்த நான்கு இசை நாடகங்கள் பற்றிய சுருக்கமான ஆராய்ச்சியே இக்கட்டுரையாகும்.

இந்நூல்களைப் புனைந்தவர்களில், அருணாசல கவிராயர் முந்தையராகவும் ஏனைய மூவரும் அவருக்குப்பின் வந்தவர்கள் என்றும் தெரியவருகிறது. கந்தபுராணக்கீர்த்தனைகள் ஆசிரியர் கவிஞ்சர பாரதியார், நூலின் முகவுரையிலே, அருணாசல கவிராயர் புனைந்துள்ள ராமநாடகத்தைப் போலவே, கந்தபுராணத்தை உருவாக்க வேண்டும் என்பதே தம்முடைய ஆசை எனக் குறிப்பிட்டுருப்பது கவனத்துக்குரியது. இவ்வாறு உருவாகியுள்ள இசை நாடகங்களில் காணப்பெறும் பாடல்கள், நாடக அமைப்புக்கு ஏற்றவாறு இயல்பாகவே அமைந்துள்ளன. துதிப்பாடல்கள், அவையடக்கம், புராண வரலாறு, நூற்பயன், மங்களம், தோடயம் ஆகியவற்றிற்குப் பிறகு ஆரம்பமாகும் நூலில், வர்ணனைப் பாடல்கள், கதைத்தொடர்புப் பாடல்கள், பாத்திரங்களே பாடும் பாடல்கள் ஆகியவை இடம் பெற்றுள்ளன. நாடக ரூபமாக அரங்கேற்றுவதற்கு இயல்பான தனித்தன்மையை இப்பாடல்கள் பெற்றிருப்பினும், இசையரங்குகளிலும் பாடுவதற்கு ஏற்றவைகளே எனச் சொல்லலாம்.

இராம நாடகம்

அருணாசல கவிராயரின் இராம நாடகத்திலே, விருத்தம், தரு, ஓரடிக்கீர்த்தனை, திபதை, கண்ணிகள், கொச்சகம், வெண்பா முதலியவை காண்கின்றன. இவற்றிலே விருத்தங்கள், கொச்சகம், வெண்பா ஆகியவை தாளமில்லாமல் ராகத்தோடு பாடப்பெறுவனவாகும். ஏனைய தரு, ஓரடிக் கீர்த்தனை, திபதை, கண்ணிகள் எல்லாம் பல்லவி, ராகதாளத்தோடு பாடுவதான உருப்படி வகைகளாகும். 'தரு' க்கள் எல்லாம் பல்லவி, அநுபல்லவி, பல சரணங்கள் என்ற அமைப்பில் விளங்குகின்றன. ஓரடிக் கீர்த்தனைகள் அநுபல்லவி, அநுபல்லவிக்குப் பிறகு தொடர்ந்து செல்லுவதான நீண்ட சரணத்தைக் கொண்டிருக்கிறது. இடைஇடையே பல்லவியைப்பாடும் மரபு இந்த ஓரடிக்கீர்த்தனைகளில் காணவில்லை. திபதை, கண்ணிகள் அங்கபேதங்கள் இல்லாமல் இரண்டு அல்லது நான்கு வரிகள் கொண்டு, முதற்கண்ணியைப் போலவே மற்றையவற்றையும் பாடுவதான வகையைச் சேர்ந்தனவாகும். இந்த திபதை, கண்ணிகள் இரண்டும் தர்க்கமாகப்படும் சந்தர்ப்பங்களில் காணப்பெறுகின்றன.

இராம நாடகப்பாடல்கள் ஒவ்வொன்றின் தலைப்பிலும், ராக தாளங்கள் குறிக்கப் பெற்றுள்ளன. சுமார் ஐம்பது ராகங்கள் (அநேகமாக எல்லா ராகங்களும் வழக்கத்தி

லுள்ளவைகளே) கையாளப்பெற்றுள்ளன. மங்களகைசிகி, கண்டா, சைந்தவி, போன்ற அபூர்வ ராகங்களும் இடம்பெற்றுள்ளன, இராம நாடகத்தில் ஆதி, ரூபகம், த்ரிபுட, ஜம்ப, சாபு போன்ற பிரசித்தமான தாளங்களே கையாளப்பெற்றுள்ளன.

இசை நாடகங்களில், முதற்பாடலின் ராகமே, பூர்த்தியாகும் பாடலின் ராகமாக இருக்கவேண்டும் என்ற ஒரு மரபு உண்டு. இந்த மரபு இராம நாடகத் கீர்த்தனைகளில் அநுசரிக்கப்பெற்றுள்ளது. ஸௌராஷ்டிர ராகத்திலே ஆரம்பமாகி, அதே ராகத்தில் பூர்த்தியும் செய்யப்பெற்றுள்ளது. (ஸ்ரீ தியாகராஜாவின் இசை நாடகங்களில்; “நௌகாசரித் திரம்” சுரபு ராகத்தில் ஆரம்பமாகி, சுரபுயிலேயே பூர்த்தியாவதும் “பிரஹ்லாத பக்த விஜயம்” ஸௌராஷ்டிரத்தில் ஆரம்பமாகி, அதே ராகத்தில் பூர்த்தியாவதும் கவனித்திருக் கலாம்).

அருணாசல கவிராயரின் இராம நாடகக் கீர்த்தனைகள் நம்நாட்டு நாடக அரங்கு களிலும், ஹரிகதா காலக்ஷேபங்களிலும் பெருமளவில் பாடப் பெற்று வருகின்றன. ஒரு சில பாடல்கள் இசையரங்குகளிலும் பாடிப் பிரபலமாகி உள்ளன.

“அன்னை ஜானகி வந்தாளே”	... ஸாவேரி
“எப்படி மனம் துணிந்ததோ”	... உசேனி
“யாரென்று ராகவனை” யதுகுலகாம்போதி
“அந்த ராம சௌந்தர்யம்”	... கேதாரகௌள
“யாரோ இவர் யாரோ”	... பைரவி
“ராமனைக் கண்ணார்க்கண்டாளே”	... மோகனம்
“வந்தான் வந்தான்பரதா”	... மத்யமாவதி

இவற்றைக் சில உதாரணங்களாகக் குறிப்பிடலாம்.

“பாகவத” கீர்த்தனைகள்

திருவிடைமருதூர் அனந்தபாரதியாரின் ஸ்ரீமத்பாகவத தசமஸ்கந்தக்கீர்த்தனைகள் பூர்வபாகம், உத்தரபாகம் என இருபாகங்களாக வெளியிடப் பெற்றுள்ளன. கண்ணனுடைய லீலைகள் மிக்க விரிவாகக் கூறப்பெற்றுள்ள இந்நூலில், வெண்பா, விருத்தம், தரு, திபதை, கண்ணிகள், வினா - விடைப்பாடல்கள், கலித்துறை, நொண்டித்தரு, அச்சோக்கண்ணி, ஆனந்தக் களிப்பு, கும்மி, பூரணக்கும்மி, கலித்தாழிசை, பரம்பொருட்கண்ணி, பரஞ்சோதிப்பதிகம், நாலடித்தரவு ஆகிய பல பாடல் வகைகள் காணப்பெறுகின்றன. இவற்றிலே பல்லவி, அநுபல்லவி, சரணங்களோடு விளங்கும் தருக் கள், திபதை, கண்ணிகள், வினா... விடை, நொண்டித்தரு, கண்ணி வகைகள் கும்மி ஆனந்தக்களிப்பு ஆகியவை மட்டும் ராகதாள அமைப்புடன் பாடுவதாகும். ஏனையவை செய்யுள் வகைகள் ஆதலின் தாளமில்லாமல் ராகத்தோடு பாடுவதாகும். பாடல்கள் அமைந்துள்ள ராகங்கள் சுமார் ஐம்பது, இவற்றிலே, த்விஜாவந்தி, ஜிங்கள, ஆகியவை தவிர மற்றவை பழக்கத்திலுள்ள ராகங்களாகவே காண்கின்றன. தாளங்களில் ஆதி, ரூபகம், ஜம்ப, சாபு அட ஆகியவை கையாளப் பெற்றுள்ளன.

“திருவிளையாடற்புராணம்”

மழவை சுப்ரமணிய பாரதியாரின் திருவிளையாடற்புராணக் கீர்த்தனைகள், மதுரையம்பதியில் சோமசுந்தரப்பெருமான் புரிந்த அநுபத்துநான்கு திருவிளையாடற் கதைகளைத் தனித்தனியே கூறுவதாகும். பாடல் வகைகளில், பல்லவி, அநுபல்லவி, சரணங்களோடு விளங்கும் கீர்த்தனைகள் (பதம் என்றே குறிக்கப் பெற்றுள்ளன) அன்றி சந்த அடிப்படையிலே அமையும் சந்தவிருத்தங்களும், வண்ணப் பாடல்களும் காண்பதோடு, கண்ணிகளாய் அமைந்தவைகளும் இடம் பெற்றுள்ளன.

ராகங்களில் சுமார் ஐம்பது ராகங்களே இந்த நூலிலும் கையாளப்பெற்றுள்ளன. மங்களகைசிகி, தேசியதோடி, யமுனா கல்யாணி, த்விஜாவந்தி, கண்டா முதலிய ராகங்களிலும் பாடல்கள் அமைந்திருப்பது நமது கவனத்தை ஈர்க்கின்றன. தாளங்களில் ஆதி, மிச்சாபு, கண்டசாபு, ரூபகம், இரண்டு தட்டும் ஒரு வீச்சுமாக அமையும் ரூபகதாள, சாபு ஆகியவற்றில் பாடல்கள் காண்கின்றன.

“கந்தபுராணக் கீர்த்தனை”

கவிஞ்சர பாரதியாரின் கந்தபுராணக் கீர்த்தனைகள் கந்தபுராணம் முழுவதும் இசைப் பாடல்களாக உருவானதாகும் (பார்வதி கல்யாணத்திலிருந்து, வள்ளி கல்யாணம் வரை). பாடல்கள் வகைகளில் கீர்த்தனம், வண்ணத்தரு, சந்தத்தரு, திபதை, சந்தத் திபதை, அடிமடக்குத்திபதை, உத்தர ப்ரதி உத்தரம், விருத்தம், சந்தவிருத்தம், தர்க்கம், நிலைமண்டில ஆசிரிப்பா, நொண்டிச்சிந்து ஆகிய பல வகைகள் இந்நூலில் காணப் பெறுகின்றன. இவற்றிலே, விருத்தங்கள், நிலைமண்டில ஆசிரியப்பா ஆகிய செய்யுள் வகைகள் தாளமில்லாமல் ராகத்தோடு பாடுவனவாகும். மற்றெல்லாப் பாடல்களும் ராகதாள அமைப்புடன் விளங்குகின்றன.

இந்நூலிலும் சுமார் ஐம்பது ராகங்களே இடம் பெற்றுள்ளன. அவற்றில் இந்துஸ்தான் பைரவம், தனாசரி, ஹமீர்கல்யாணி, யமுனாகல்யாணி, இந்துஸ்தான் காபி, பங்கள, நவரோஸ் முதலிய ராகங்களும் தென்படுகின்றன. ஆதி, ரூபகம், த்ரிபுட, சாபு, ஜம்ப ஆகிய வழக்குகளிலுள்ள தாளங்களே காண்கின்றன.

தர்க்கப் பாடல்களிலே வினாவாக அமைந்தவை ஒரு ராகத்திலும், விடை வேறொரு ராகத்திலுமாகப்படும் புதுமையை கவிஞ்சரபாரதியார் தமது கந்தபுராணக் கீர்த்தனைகளில் கையாண்டிருக்கிறார்.

மேற்கூறிய இசை நாடகப்பாடல்களிலே பாடல்களுக்கு அழகு தரும் இசையனிகள் பலவற்றைக் காணலாம். அவற்றில் சில : அந்தயப்ராசம்; மத்யமகால ஸாஹித்தியம்; சொற்கட்டுகள், சந்த அழகு நிறைந்த சாகித்திய அமைப்பு ஆகியவையாகும். இராம நாடகத்தில், ஸ்தாதேவிக்கு அநுமன் தேறுதல் கூறுவதாயமைந்த பாடலில் சந்த அழகு நிறைந்து விளங்குவதை உதாரணமாகக் கூறலாம்.

“முட்டர்கள் துட்டர்கள் ... கெட்டபலிஷ்டர்கள்
இட்டிகுட்டுகள் ... ஒட்டுகள்கெட்டபின்
கெட்டுளபட்டண மட்டி அரக்கியர்
கட்டிய பொட்டுகள் ... தொட்டறுபட்டும்
எட்டு நாளையில்பாரும் ... அம்மா இந்த
ராவணன் ஊரும் ... பேரும் ”

அனந்தபாரதியாரின் பாகவதக் கீர்த்தனைகளில் கண்ணன் ராஸ நடனம் செய்த அழகை வர்ணிக்கும் பாடலில் சொற்கட்டு ஸ்வரம் அமைந்திருப்பதைக் காணலாம். உசேனி ராகம், ரூபக தாளம்.

ராஸநடனம் செய்தார் ... கோபாலரி
ராஸநடனம் செய்தார்.

தாதித்தா ... குகுஜந்தரி தகஜம்ஜம் ... தரிகிடதக
தகணந்தரி ... தரிகுந்தரி ... தகஜீனுத ... கிடதோம்தோம்
பாபாபா ... பாஸாஸா நிதநிஸ்க்ரி நிஸநிதபா
தாஹத ஜம்தரிகிடதக தகதக திகிதிகி தந்திமிதோம்
தகதித்தளங்குதகதிமி தகதிமி ததிங்கிணதோம்

அந்த்யப்ராஸம் என்ற அணியைப் பல பாடல்களிலும் காணலாம். சௌக காலமாக அமைந்துள்ள பாடல்களின் இறுதிகளில் மத்யம கால ஸாஹித்தியங்கள் அமைக்கப் பெற்றுள்ளன.

அனந்தபாரதியார் புனைந்துள்ள ஆனந்தக்கும்மி, ஆனந்தக்களிப்பு ஆகியவற்றிற்குச் சில உதாரணங்கள் : ... ஆனந்தக் கும்மிக்கு உதாரணம்.

“ஓதும் அசத்தான ஐகத்துக்கும் இங்கே
உற்பத்தி உண்டாச்செனநினைத்து
யாதொருவைசேஷி காணுபதேசிப்பை
என்னென்றுசொல்வேன் ஆனந்தமே”

ஆனந்தக்களிப்பு :-

“ஆனந்தம் ஆனந்தம்தானே ... அந்தத்
தானந்த கோவிந்தர் அன்பர்க்குத்தானே (ஆ)
ஆனந்த நீர்ப்ரவாகிக்கக் ... கண்டனம்
அங்கே தழதழப்பாயொருமிக்க
தேனந்து சொல்லிப்பெருக்க ... நீலச்
செவ்வரிக்கண்களை ... முடியிருக்க (ஆ)

கவிஞ்சரபாரதியாரின் கந்தபுராணக் கீர்த்தனைகளில் வரும் ‘சந்தத்தரு’ திருபுகழினை ஒத்து விளங்குகிறது.

சலத்திலங்கையமிழ்ந்திடலும் அதி
சயித்து நின்றெதிர்கண்டுளமும் தவி
தவித்து நொந்தவமானமடைந்துடன் ... அதிவீரன்

அடிமடக்குத்திபதை என்ற பாடல் வகைக்கு உதாரணம். கந்தபுராணக்கீர்த்தனைகளில் காணப்பெறுவது. காவடிச்சிந்தின் அமைப்பை நினைவுபடுத்துகிறது இந்தப் பாடல் வகை.

“சற்றுபயமில்லாமல் இங்கேயே ... வந்து
தனித்திருக்கிறதென்ன ... நங்கையே ... இப்போ
கொத்தசுரர் கிங்கரர் ... எற்றியுன் கணவனைப்
பற்றிப் பிடிக்க என்று ... சுற்றுமில் வனத்தினில்”

இவ்வாறு பற்பல பாடல் வகைகளுடன் இசை நாடகங்கள் விளங்குகின்றன. இசை நாடகப் பாடல்கள் எல்லாம் மிக்க எளிமையான அமைப்புக் கொண்டவை. புராணக்கதைகளை அடிப்படையாகக் கொண்டு உருவாகியவை ஆதலால், பாடல்களைக் கேட்போருக்கு, கதையில்வரும் சந்தர்ப்பத்தைப்பற்றித்து, கேட்டு, அனுபவிக்கும் வாய்ப்பு ஏற்படுகிறது.

இவ்வாறான இசை நாடகப்பாடல்கள், ஸ்வர ஸாஹித்ய ரூபமாக நமக்கும் கிடைக்காமற் போய்விட்டது. ஆயினும், பாடல்களின் தலைப்புகளில் உள்ள ராக தாளங்களில், சந்தர்ப்பங்களுக்கேற்ற ரஸபாவம் குன்றாமல் மெட்டமைத்து, வழக்கிலிருந்து மறைந்து போகாதவாறு பரவச்செய்யும் பணியை, இசைவல்ல பெரியோர்கள் இசைக் கலைஞர்கள் ஆகியோர் மேற்கொள்வது மிகப்பயனுடைய செயலாகும் என ஐயமின்றிக் கூறலாம்.

Courtesy : The Madras Music
Academy Souvenir.